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THE COMPLETE  
WORKS OF  
JOHN RUSKIN

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THE WORKS OF  
JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN



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LONDON

GEORGE ALLEN, 44-45 RATHBONE PLACE

NEW YORK: LONGMANS, GREEN, AND CO.

1912

THE  
WORKS OF  
JOHN RUSKIN

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LIBRARY EDITION

VOLUME XXXIX

GENERAL INDEX



# GENERAL INDEX

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# INTRODUCTION TO VOL. XXXIX

## I

THE Index contained in this volume is the work of many years, and its final preparation has entailed a great amount of labour while the Edition has been going through the press. The time and trouble of the editors have been given unsparingly, both as a duty to the subscribers and as a necessary service to Ruskin's memory. There is no author whose works require an index more than Ruskin; and the thought that a General Index to his books, fit, full and sufficient, would one day be compiled, would, the editors know, have given him great satisfaction.

Much indexing of Ruskin's books was done, and printed, during his lifetime. The first index to the *Stones of Venice* was his own work (1853).<sup>1</sup> An index to *Modern Painters* was made for him by some schoolgirls and printed at the end of the fifth volume (1860).<sup>2</sup> He himself made an index to Letters 1-48 of *Fors Clavigera* (1873, 1876),<sup>3</sup> and some indexes to the first volumes of *Deucalion* (1879) and *Proserpina* (1879).<sup>4</sup> His other books appeared in the first instance without indexes.

The assistance of friends supplied the omission. In 1880 Mr. Wedderburn collected Ruskin's Letters to the Press in *Arrows of the Chace*, and in 1885 his miscellaneous writings in *On the Old Road*. Both these collections were provided with very full indexes. In 1885 Mr. John Morgan printed an index to the pictures mentioned in *Academy Notes*. In 1887 Mr. Faunthorpe completed an index to *Fors Clavigera*. Meanwhile Mr. Wedderburn had started, to Ruskin's great delight, upon indexing the earlier works; the new index to *Stones of Venice* appeared in 1886, that to *Modern Painters* in 1888, and that to *Seven Lamps* in 1891. These indexes, in their detail and

<sup>1</sup> See Vol. IX. liv., Vol. XI. p. 353.

<sup>2</sup> See Vol. XXXVI. pp. 326, 362, Vol. XXXVIII. p. 333.

<sup>3</sup> See Vol. XXIX. pp. 603-4.

<sup>4</sup> See Vol. XXVI. pp. 91, 583, Vol. XXV. pp. 192, 553.

attempt at logical analysis, constituted something of a new departure in index-making. The index to *Modern Painters* contains over 10,000 references, and in the authorised editions of the work now current forms a sixth of the book. Ruskin used to say that the making of these indexes was doing the best possible service to him and his teaching. Mr. Wedderburn next indexed every book by Ruskin as a new edition was called for, and also made a MS. index to the "Works Series." Mr. Collingwood in like manner indexed the books which he edited—*Poetry of Architecture*, *Lectures on Architecture and Painting*, and *Elements of Drawing*, and Mr. Cook, the various pamphlets and catalogues collected in *Ruskin on Pictures*. Of unprinted material, there was an index by Mr. Wedderburn to *Proserpina*; and Mr. Cook had prepared for his own use from time to time, beginning in school days at Winchester, a general index to Ruskin, with an analysis of *Modern Painters*. All this material has contributed to, and been embodied in, the present Index, which may thus be called the work of many years.<sup>1</sup> It was the existence of the old indexes, and of the other material just described, that enabled the editors to supply so many cross-references during the progress of the Edition through the press.

## II

With such material in hand, the first question which the editors had to decide concerned the form in which Index references were to be given. They would have been saved a great deal of trouble if the old references (to chapters and numbered sections) had been retained, but this plan would have been inconvenient in the present edition, which contains so much new matter. The plan of giving a double system of references (so that the Index might in a measure have been available for the previous editions of Ruskin) was upon reflection rejected. Considerations of space were decisive against it. Moreover, this Library Edition is intended to be, and is likely always to be, the "Reference Ruskin," and as such may be expected to find a place in most permanent libraries, private and public, in this and other countries.

<sup>1</sup> The preliminary preparation of index-slips for the hitherto unprinted matter, as well as for the notes and introductions, was the work of Miss Slaughter. Much re-arrangement has, of course, been necessary, and it has often been convenient to combine several references under a new heading. The index, as finally presented, is the work of the two editors; Mr. Wedderburn having done the letter *a* (except Art and Artists), the Bible, and the letters *d, h, i, j, k, n, o, q, u, v, w* (with some exceptions), *x, y* and *z*, and Mr. Cook, the rest; and the whole work having then been subjected to a joint revision.



The next question to be decided was whether to supply separate indexes to the several volumes, or to reserve the main indexing for a final volume. The former course would have involved the less labour; but the latter was dictated by various considerations.<sup>1</sup> One of these is the discursive nature of Ruskin's books and the elusive nature of their titles. Suppose, for instance, that it were desired to ascertain what Ruskin had to say about *eagles*. A reader, not well versed in Ruskin's ways, might naturally suppose that he would find it all in *The Eagle's Nest*. He would find something, though not much, about eagles in an index to that volume; but the more numerous of Ruskin's references to them occur incidentally in other writings. Or, again, a reader who desired to know what Ruskin had said about various modern artists might content himself with looking at the index of *Modern Painters*; but, with the partial exception of the first volume, that book is much more concerned with old masters than (Turner excepted) with new. A series of indexes to the several books would have required a reader to look for the same title in a large number of separate indexes. As it is, a reader desiring to ascertain what Ruskin has said about any topic—as, for instance, a painting, or a poet, or a cathedral, or a statue, will find every reference to his hand in the General Index which occupies this volume. The amateur of art, the biographer, the student of literature, the traveller, the social reformer, the economist, the educationalist, the lover of birds, flowers, mountains or minerals, the careful reader of the Bible, of Dante, of Scott, each and all will by this Index be enabled for the first time to find, clearly brought together in one place, the references which Ruskin scattered through a hundred different books, lectures, pamphlets and letters.

A further, and an equally cogent, consideration pointed to a General Index, of a somewhat special kind, as indispensable to any intelligent study of Ruskin's works. His writing covers a period of more than half a century. He discussed as a youth many of the subjects to which he returned in later years. And, again, he seldom wrote with qualifications and reserves. He put one side of a question at one time, and another at another time. A series of Indexes to the several books would not, in themselves, suffice to illustrate his teaching. There is no author who more requires a complete and reasoned Index, bringing his references into true proportion and relation. "The work

<sup>1</sup> Some separate indexes have for special reasons been given in earlier volumes. Their relation to the General Index is explained below, p. xix.

of Ruskin," says a French expositor, "is a forest where paths and branches cross each other without end."<sup>1</sup> It is the business of this Index to Ruskin to provide clues and clearances.

The need of such an Index, and the hope that it might one day be supplied, were often in Ruskin's mind. On one occasion he was called upon to summarise his views upon the place of art in education. "The principles have been stated somewhere," he said, "in as short English as I could write. The difficulty is to find them! I can't always now myself."<sup>2</sup> "I have left the system of my teaching widely scattered and broken," he said at another time, "hoping always to bind it together some day."<sup>3</sup> Even in a single volume, devoted ostensibly throughout to the same subject, Ruskin had to regret that the references to any one topic were of such "desultory occurrence" as to require a careful analytical index.<sup>4</sup> How much more is such an index required, when the whole volume of his writings is taken! To understand his scheme aright, he said of another branch of his work, "a patient comparison of different passages is necessary."<sup>5</sup>

Among the innumerable schemes, which came the thicker as his power of fulfilling them diminished, was one for a series of summary chapters in which he should take various subjects—such as theology or natural philosophy—and give explanatory references to the several passages which he had written upon those topics, indicating their modes of connexion.<sup>6</sup> "I want you," he wrote to a friend in 1879, "to find out all my wisest bits and choose the wisest of the wise, and then put all the other bits that are like it, round it—or in a row beside it—and then, when you've quoted the pretty ones, say 'compare' the others up and down the books. . . . And don't hurry, and let the order rather tumble into your head and hands than be sought for."<sup>7</sup> His friend was "to be a little sieve—to catch what's good, not let it through;" but she was not to bother about indexing things that did not interest her. Few persons, if any in this world, would be equally interested in everything that Ruskin wrote about; but an index-maker has to be omnilegent, and to be above, or below, all prejudices and preferences.

<sup>1</sup> C. Cherfils, *Canon de Turner: Essai de Synthèse critique des Théories picturales de Ruskin*, 1906, p. 8.

<sup>2</sup> Vol. XXXIV. p. 557.

<sup>3</sup> Vol. XXXIII. p. 425 n.

<sup>4</sup> *Deucalion*: Vol. XXVI. p. 273.

<sup>5</sup> See Vol. XXX. p. 58.

<sup>6</sup> See Vol. XXVI. p. 335.

<sup>7</sup> Vol. XXXVII. p. 281.

What should be included in an index? How many and what kind of titles should there be? Macaulay said, "The best rule is to keep close to proper names, and never to deviate from that rule without some special occasion."<sup>1</sup> In the case of a History, this may be a good rule, but it is wholly inapplicable to the case of a miscellaneous writer. The titles here must be very numerous, and double entries may often be advisable. Again, while the leading principle of arrangement in a particular article must of course be alphabetical, even this must sometimes be sacrificed for the sake of logical clearness. "Alphabetical indices," said Ruskin, "will be of little use, unless another, and a very different kind of index, be arranged in the mind of the reader;"<sup>2</sup> an index explanatory of the principal purposes and contents of the various parts of the text. And he proceeded, in an introduction to his *Indexes of The Stones of Venice*, to analyse its contents in logical sequence. This is what the present Index aims at doing for the whole body of Ruskin's Works.

### III

The foregoing remarks will have served to illustrate the principles which have governed the preparation of the Index. A more precise account of its general scheme and scope may now be given.

Its object is twofold. It seeks to enable those who consult it to find where Ruskin has said a particular thing, and also to learn what he has said on any particular subject. It is hoped that these two objects have been combined effectively.

With regard to the former object, the promise was made in the Preface to the Edition that the Index would "in some measure serve the purpose of a Concordance." The multitude of its titles, the fulness of its references, and the frequent inclusion of the catchword of a sentence will be found, it is believed, to redeem this promise.

The number of *titles* in the Index cannot be far short of 25,000. Every topic treated or mentioned by Ruskin, and every proper name which occurs in his works are included.<sup>3</sup> Wherever, too, he discusses the use or meaning of particular words, they are indexed;<sup>4</sup> and the attempt has been made to include also words which Ruskin coined, or which

<sup>1</sup> *Life and Letters*, by Sir G. Trevelyan, ch. xi. (p. 505 n., Popular Edition).

<sup>2</sup> Vol. XI. p. 356.

<sup>3</sup> Special care has been taken to leave unindexed no subject touched on by Ruskin or relating to his life. The editorial matter of the edition, though sufficiently treated, has not been indexed with the same minuteness.

<sup>4</sup> As, for instance, *acre*, *charity*, *dignity*, *fret*, *labyrinth*, *spirit*, *watching*.



he applied in some peculiar or distinctive sense, or the use of which is rare in English literature.<sup>1</sup>

The fulness of the *references* may be gathered from the fact that they are more than 150,000 in number.

And, to take but two examples of *catchwords* under a single letter, if the reader will refer to (1) Soldiers and (2) Station, he will find, under (1), references to the frequent insistence by Ruskin on the "watch-word" of his political economy—*Soldiers of the Ploughshare as well as of the sword*; and, under (2), references to his repeated deprecation of the over-importance attached to the keeping up of appearances in this or that *station in life*. Or, to take a different kind of example: many of Ruskin's most eloquent passages include Bible phrases, or quotations, it may be from Dante or Shakespeare, or from some other great author; and any of these passages may be found by turning to the entries under Bible, Dante, Shakespeare, and so forth. Ruskin quoted some books very often, and many books sometimes.<sup>2</sup> Of his thousands of allusions, nearly all have been traced in this edition and appear in the Index. Only a few remain for some future gleaner to supply.<sup>3</sup>

The collection of passages from the various authors, cited or referred to by Ruskin, and similarly the cataloguing in the Index of his references to particular artists and places, have been laborious tasks; but

<sup>1</sup> As, for instance, *acarus*, *amphisboenic*, *anatomiless*, *argutely*, *audit*, *aurochs*, *bacterian*, *berry-head*, *blanch*, *central*, *curricule*, *diluents*, *drumly*, *effectism*, *entasis*, *episcopal*, *erubescant*, *euphuist*, *evincing*, *expatriotic*, *feverous*, *geognostic*, *hateliness*, *hedghoggy*, *hierographics*, *hircine*, *illth*, *insighted*, *intercolumniate*, *involuere*, *jessed*, *jolterheads*, *monocondylous*, *multilemma*, *nosology*, *omnilegent*, *personate*, *plasma*, *remora*, *ringent*, *scalpellic*, *scrannel-pipest*, *scumbled*, *simial*, *sinisterity*, *styptic*, *tourniquet*, *vandyke*, *verditer*, and *vespertilian*.

<sup>2</sup> Ruskin often did not give his references; and when he did, occasionally gave them wrong—sometimes naturally enough in one quoting from memory, as in confusions between Coleridge and Wordsworth. A reader in turning up references in the Index will thus occasionally find a quotation attributed in the Index to one author, but by Ruskin, in the passage referred to, to another. A case in point is that of the saying—"Tout ce qui se peut dire de beau est dans les dictionnaires, il n'y a que les paroles qui sont transposées." Ruskin quotes this three times in the course of his works; attributing it once (correctly) to Boileau, twice (incorrectly) to Molière.

<sup>3</sup> The unindexed quotations are these:—"Arabian web packed in a walnut shell," 15, 401; "best for ourselves, best for others," 18, 455-6; "Clara's first ball," 35, 196; "diabolic fire," 35, 250; "the English Church has never appealed to the madness or dulness of her people," 20, 63; "for glory and for beauty," 3, 483; "il ne faut que de l'argent," 22, 506; "if water chokes, what will you drink after it?" 5, 370; "Love that groweth unto faith," etc., 19, 208; "tonsile shades," 3, 627 n.; "the violent bodily labour, which children of all ages agree to call play," 11, 152; "wanting the good of virtue and of being," 8, 284; "when science has done its worst, two and two still make four," 6, 66; "white and wailing fringe," 13, 14; "whose changing mound and foam that passed away," etc., 5, 211; and "with blood of kings and queens," 4, xxvi.

one less difficult perhaps than the fulfilment of the second object of the Index, in the case of general topics. The voluminousness of the references to be arranged has necessitated many long, and some very long, articles in the Index. In these cases a system of subdivision was essential, more or less elaborate according to the number of references which had to be dealt with. In the case of some articles the most convenient system of subdivision was obvious; as, for instance, with authors and artists, to separate general references from references to their particular works. The case of large subjects—such, for instance, as Architecture, Bible, Dante, Painting, Ruskin, Scott, Shakespeare, Turner, Venice—required more consideration. The general idea which has been carried out in such cases—with modifications as each article might suggest—is to divide the entries into, first, a collection of leading ideas or principal passages, and then into a series of reasoned classes. It is, therefore, *essential that a reader, before beginning a search in any of the long articles, should carefully peruse the system of subdivision as explained at the head of the article.*

The methods thus adopted for facilitating reference, and for providing clues, as said above, through Ruskin's forest, have entailed a great expenditure of time and thought in analysing, classifying, and weighing references; how great, will best be understood by those who have most experience in such work. The result will, it is hoped, have justified the labour; for it will be seen at once that this volume is much more than an ordinary Index of reference; it is also in many cases an analysis of Ruskin's work. By way of example, attention may be called to such articles as those on Art, Beauty, Education, Labour, Land, Landscape, Museums, Political Economy, Sculpture. Ruskin distrusted systems and system-mongers; yet he held that there was a logical coherence in his thoughts, though he knew that it was obscured to careless readers by his discursive manner of writing.<sup>1</sup> In the case of the articles above cited, and in that of many others, this Index arranges in a logical order thoughts and discussions which Ruskin scattered through many books and in many different connexions.

## IV

In concluding their long task the editors have the pleasant duty of expressing their thanks generally to the many friends, subscribers, and students who in one way or another have rendered them assistance.

<sup>1</sup> See the passages indexed after the word "system" in subdivision (28) of the article on Ruskin.

More particularly are they indebted to Mrs. Arthur Severn for the elucidation of many personal points which she alone was able to furnish. Mr. W. G. Collingwood, who was for many years in close connexion with Ruskin, and who is known to all readers of Ruskin for his biographical and editorial work, has also often assisted the editors with information. Similar assistance has been given by Mr. Alexander Macdonald, in connexion with Ruskin's work at Oxford, by Mr. William White and Mr. Gill Parker in connexion with Sheffield, by Mr. Faunthorpe in connexion with Whitelands College, and by the late Mr. George Allen and the late Mr. William Ward in many particulars. In the verification of references to English literature, the editors were helped by Miss Margaret Baird, the late Professor Churton Collins, the late Mrs. E. T. Cook (Vols. I.-IV.), and, above all, by Mr. R. A. Potts. In the case of references to Greek and Latin literature, Mr. A. M. Cook (Sur-Master of St. Paul's School) has given constant assistance; in that of references to Dante, Dr. Paget Toynbee has rendered a like service. In various connexions with Turner, information and assistance have kindly been given by Mr. A. J. Finberg and Mr. W. G. Rawlinson; and, with Venice, by Mr. Horatio Brown and Dr. Alexander Robertson. To Mr. J. P. Smart the editors are indebted for assistance in supplying various cross-references and for other work in connexion with *Fors Clavigera*. Mr. Hugh Allen collaborated in the Catalogue of Ruskin's Drawings; whilst in the reading of final proofs, Miss Grace Allen has, from the first volume to the last, rendered valuable aid. Finally, suggestions and corrections from many sources are embodied in the Addenda (Vol. XXXVIII.), and the editors desire to thank all the readers who have thus helped them.

E. T. C.

A. W.

*May, 1912.*



## RELATION OF THE GENERAL INDEX

### *To Special Indexes in Earlier Volumes*

THE special indexes included in this Edition are as follows:—

Vol. XIII. (pp. 597-646). Index of *Works by Turner* at any time in Ruskin's Collection, and Index of Drawings, etc., by Turner belonging to the National Gallery.—These Indexes serve special purposes; but every work by Turner mentioned in the course of the Edition is included in the General Index.

Vol. XIV. (pp. 312-23). Index to *Academy Notes*.—This is an Index of Artists with lists of the works by them mentioned in the Notes. The name of every such artist is also included in the General Index, and in some cases the particular works are again specified; in other cases, the General Index has been shortened by means of a reference only to the particular index.

Vol. XIV. (pp. 449-54). Index of *Drawings by Prout and Hunt* in the Exhibition of 1879-80.—Where noted by Ruskin, either in that or in any other volume, the drawings are included in the General Index.

Vol. XXI. (pp. 319-31). Index to the Examples in the *Ruskin Art Collection at Oxford*.—This Index also serves a special purpose, and should be consulted by those interested in the Collection. It would obviously have been useless repetition to have enumerated the examples again in the General Index under "Oxford, Ruskin Art Collection"; but the topics referred to in Vol. XXI. (topics including artists and subjects) are included in their several places in the General Index.

Vol. XXV. (pp. 185-6). Index to Birds mentioned in *Love's Meinie*.—The references here given are all incorporated in the General Index.

Vol. XXV. (pp. 553-69). Three Indexes, by Ruskin, to *Proserpina*.—Every name of a plant given in these Indexes is included in the General Index; but the references to particular varieties are not in every case given in complete detail. A reader interested in Ruskin's proposed system of botanical nomenclature would therefore do well to look at the *Proserpina* Indexes, as well as at the General Index.

## xx RELATION OF THE GENERAL INDEX

Vol. XXVI. (pp. 585-90). Index (Ruskin's) to *Subjects in Deucalion*.—All these references are incorporated in the General Index.

Vol. XXVI. (pp. 591-605). Index of *Minerals mentioned in the Deucalion Volume*.—All the main names are incorporated in the General Index, and most of the sub-heads; but it will be well in the case of minerals to consult this special Index also.

Vol. XXIX. (pp. 607-76). Index to *Fors Clavigera*.—This is of interest, as explained in that volume (p. 607), as being for the most part Ruskin's own work, but it is not in any sense exhaustive. *Fors* is fully dealt with in the General Index; where, however, many of the references in Ruskin's Index are given under different headings. A reader, therefore, who desires to trace some passage in *Fors*, and does not immediately find it in the General Index, may possibly be helped by consulting also the special *Fors* Index.

Vol. XXX. (pp. 289-93). Index to the Examples in the *Ruskin Museum at Sheffield*.—The remarks made under Vol. XXI. above apply also here.

Vol. XXXI. (pp. 95-98). Index to Xenophon's *Economist*.—This is an index, not to Ruskin, but to topics treated by Xenophon, and is therefore not included in the General Index.

Vol. XXXI. (pp. 319, 320). Index of Words noted in *Rock Honeycomb*.—It has not seemed worth while to include in the General Index every reference to verbal annotations on Sidney's Psalter; but where Ruskin's remarks are of any interest apart from their immediate context, the words are included.

Vol. XXXII. (pp. 335-36). Index of Names in *Roadside Songs* and *Christ's Folk*.—This is an Index to work not by Ruskin but by Miss Alexander, and the references are not as a rule included in the General Index. The names of principal characters to which Ruskin himself refers are included.

Vol. XXXVI. (pp. cxiii.-cxv.) and Vol. XXXVII. (pp. xv.-xviii). Lists of *Correspondents* to whom the Letters in those volumes are addressed.—The names are all included in the General Index; though, in the case of correspondents to whom letters in those volumes are numerous, the references are often given in a summary form.

Vol. XXXVIII. (pp. 99–108). Index to Division I. (Works by Ruskin) of the *Bibliography*.—All titles of Ruskin's books, articles, lectures, etc., are included in the General Index under Ruskin (Subdivisions II. 36, 37).

„ (pp. 191–96). Index to Division II. (Works about Ruskin) of the *Bibliography*.—Where Ruskin himself mentions such books, and in many other important cases, the names of authors or periodicals are included in the General Index; but it has not seemed necessary to repeat the whole body of this special Bibliographical Index.

„ (pp. 217–306). Catalogue of *Ruskin's Drawings* with Index References.—Reference to this Index has been made in the case of the more important groups of drawings, but not in that of every individual piece. Any one wishing to know if Ruskin drew a particular place or subject should, therefore, look up the name in the Index of Drawings, though it may also occur in the General Index.





# INSTRUCTIONS FOR THE USE OF THE INDEX

*With Explanations of Abbreviations, etc.*

*For the general scheme and scope of the Index, the reader is referred to the Introduction.*

*In the case of the longer articles in the Index, the reader is particularly requested to read first the synopsis at the beginning of each of them.*

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*Abbreviations.*—The most frequent abbreviation is that of “R.” for “Ruskin.” The titles of Ruskin’s books are also abbreviated; but these abbreviations, and others used in the course of the Index, will, it is believed, readily explain themselves. The only one which seems to require preliminary explanation is “C.S.G.,” meaning “Companion of St. George’s Guild.”

*Order of references.*—Where an article is short and the references are not analysed, or where there are several references after one analytical sub-head, the order of the references is according to their occurrence in volumes and pages. Occasionally, this principle is broken and a reference to a later volume is printed in front of a reference to an earlier one; in such cases the reference given first is distinctly the more important. In some cases a reference is followed by another in brackets; this means that the bracketed reference is to *Fors*, from which an identical passage was reprinted in *Præterita* (Vol. XXXV.).

It should be noted that references are sometimes to passages at which further references will be found in editorial notes.

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The *author* is indexed under Ruskin; titles of his books, etc., are given alphabetically under Ruskin (II. 36, 37).

*Buildings, Churches, etc.*, are as a general rule indexed under the place in which these are situated.

*Illustrations in this Edition* are not grouped together under the head "Illustrations," but are included under their respective subjects. As, however, the large majority of them are from drawings by Ruskin or Turner, the separate Catalogue of Ruskin's Drawings (Vol. XXXVIII.) serves in large measure the purpose of an Index to the Illustrations, while under "Turner" in this Index will be found those by Turner.

*Pictures*, and other works of art, are as a rule indexed fully under the names of the several artists. Where this rule has not been adhered to, a cross-reference is given. Occasionally they are indexed, also fully, under the gallery or other place where they are situated; but considerations of space have made such repetition impossible in all cases. Cross-references, in such latter cases, are given; thus under "Paris, *Lowre*," references are given to the names of all artists by whom there are pictures in the gallery which Ruskin has noticed.

*Saints*.—Individual Saints are indexed, not under "St.," but under their Christian names: St. Benedict, under "Benedict," and so forth. But names of places or persons with the prefix "St."—St. Albans, the St. Bernard, Saint-Hilaire, etc.—are indexed under "St."

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—(1) Architecture defined and described, its functions, its place among the arts; (2) Good and noble architecture, (a) its characteristics, (b) its principles, (c) its decoration and ornament; (3) The rise and fall of architecture (essentials of its production, causes of its decline, etc.); (4) Modern architecture; (5) Divisions and kinds of architecture (orders, schools, styles, etc.); (6) The beauty of architecture, our pleasure in it; (7) Ruskin's love, knowledge, and teaching of architecture; (8) Miscellaneous

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<sup>1</sup> It has been thought well, not only to avoid repetition but for the sake of brevity and consequent clearness, to break up this article as much as possible into separate articles, under the headings to which the cross references refer.

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Arrow, moulding, egg and, in cathedrals, 33, 478

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Art [As far as possible this article is confined to passages which deal with Art generally; it should therefore be supplemented by reference to Architecture, Painting, Sculpture, and similar headings. The subdivisions are:—(1) Aphoristic sayings, descriptive of Art as conceived by R. (2) Origin, and Definition, of Art; R.'s uses of the term. (3) Classification of the Arts. (4) Ideas conveyable by Art. (5) Essence, Function, and Mission of Art. (6) Characteristics of Good and Great Art. (7) Art in relation to Religion, Religious Art. (8) Art in Relation to Morals. (9) Art in relation to History, the History of Art. (10) Art in relation to Social Conditions. (11) Political Economy of Art. (12) Art in relation to Use. (13) Art as affected by Climate, Materials, etc. (14) Art in relation to Science, Anatomy. (15) Education in Art. (16) Christian Art. (17) Historical Art. (18) Modern Art. (19) Particular Schools of Art. (20) Particular Arts

It will be seen that so far the arrangement is mainly logical; both in the sequence of the several subdivisions, and in the order of the references under each of them. Classification, however, sometimes overlaps, for R.'s leading conceptions in Art are closely connected. A few passages giving points of connexion may here be indexed:—Art being the formative action of a spirit, the character of the deed necessarily depends on that of the doer, 19, 165, thus the connexion of art and morals. Art depending on the character of the doer, the first essential to good a. is right education and good social conditions, thus the connexion of art with those subjects, 26, 338, 27, xviii-xix., 29, 137. And finally to R., "the teaching of art is the teaching of all things," 29, 86.—(21) The final subdivision, containing Miscellaneous References, is arranged alphabetically, so as to serve also as an index to the necessarily long article on Art]

(1) *Aphorisms*, descriptive of art as conceived by R. [The references here are not exhaustive; other similar sayings will be found indexed lower down; but it has seemed well, as an introduction to the subject, to collect some leading passages descriptive of R.'s point of view]

Art is nothing but a noble and expressive language, 3, 87<sup>1</sup>; the greatest a., that which embodies the greatest number of the greatest ideas, 3, 92, 5, 19, 66, 11, xix.

All great a. is either truth or praise, 8, 11 n.; its object is to praise God, not to display man's dexterity, 3, 24; is praise, 4, 153 n., 7, 463, 15, 351, 33, 305, 34, 310 (*cf.* 23, 236); the praise of something that we love, 14, 444 ("all *Mod. P.* in a nutshell"), 15, 353, 354; you will never love art well, till you love what she mirrors better, 22, 152-3; high art consists neither in altering nor in improving nature, but in seeking throughout nature for "whatsoever things are lovely," etc., 5, 58; the expression of man's delight in God's work, 7, 263, 9, 70, 13, 29, 16, 290, the expression of man's rational and disciplined delight in the forms and laws of Creation, 3, 22, 15, 351

Every great work of art is an assertion of moral law, 29, 266; an artist is a person who has sub-

<sup>1</sup> This is an early passage (*Mod. P.*, vol. i.), written when R. was laying special emphasis on the expressional power of art. It will be seen from the subsequent references that in his later writings he laid equal stress on art as a formative activity.

Art (*continued*)

mitted to a law which it was painful to obey that he may bestow a delight which it is gracious to bestow, 28, 441

Art is the formative action of a spirit, 19, 165; the art of any country is the exponent of its social and political virtues, 20, 39; great art is nothing else than the type of strong and noble life, 16, 287; great art is the expression of the mind of a great man, 7, 235, 249, 19, 389, the expression by an art gift of a pure soul, 19, 392-3; the expression of a mind of a God-made great man, 5, 189, the expression of a good and great human soul, 11, 11, 201, 212, 16, 122, and noble according to the greatness of the soul, 9, 445, 11, 220

(2) *Origin and definition of art*, R.'s uses of the term:—

It will be seen from the preceding aphorisms that R. means by art, "fine art," and except in passages which show the contrary he is so to be understood, 22, 150-1; also, that he distinguishes between real art and false, 20, 85. It should further be noted that R., though he has much to say on Literature and Music (*q.v.*), and traces many analogies between these and other arts, does not as a rule include them in his references to "Art," which generally refer only to Architecture and the Graphic Arts (including Sculpture), 20, 200, 204

In the larger sense of the word, R. defines a. as "the modification of substantial things by our substantial power," 22, 125

As distinguished from manufacture, 16, 293 *seq.*, 29, 587, a. is the operation of the hand and head, 16, 294, working with tools of men, 9, 455-6, 16, 295, 20, 304, 308; art applied to manufacture distinct from m., 15, 12

Fine art, as distinguished from the lower arts, the operation of hand, head, and heart, 16, 294, 385, 11, 202 n., 19, 391, 20, 46; the hand at its finest, the heart at its fullest, 16, 385-6, the hand, not mechanism, 22, 220, photography (*q.v.*), not art, 11, 241, skill of hand not the essence of a., 11, 220, the hand working submissively to the head, 22, 347; the heart by itself no good, 18, 152, application of the whole strength and subtlety of the body, 20, 304, fine art, distinguished from handicraft (*e.g.* in architecture, by ornament), 12, 84

Fine art is thus the work of manhood in its entire and highest sense, stamped with the artist's "Behold, it is I," 11, 201-3, the work of the whole spirit of man, 19, 168, 391, 463; hence function of the workman, 10, lviii., life of the workman, 16, 429; art valuable in proportion to the quantity of humanity (thought, skill, etc.), 9, 444, 456

The *origin of a.*, beginning with scratched lines, 22, 319-20, is the imitative instinct, 20, 220-3; man like a child with a doll recreating himself, 20, lvi., representing a world to play with or to worship, the realistic or idolising instinct, 20, 223-7; to which is added, in nations with progressive a., the instinct of order and discipline, 10, 205, 20, 228-9, art becoming human labour regulated by human design, 20, 165, producing its effects "with true reason" (Aristotle), 19, 170, 20, 45; hence its objects to be rational, 20, 302

Being instinctive in origin, all great nations have it, as a necessary fulfilment of human func-



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tion, 18, 463-4, 19, 57, 167; it is the only language of early races, 20, 32-3; and becomes a means of expression for the highest faculties, 18, 463; passion for, as a test of national energy, 20, 221

Order of the arts, clay, wood, stone, metal, painting, 20, 46; chronological order, architecture, sculpture, painting, 12, 182

(3) *Classification of the Arts*:—

"Of the Division of Arts," ch. i., *A. F.*, 20, 199 *seq.* The Arts (with which R. was for the most part concerned), are divided into (i.) Graphic, involving skill, beauty, likeness; (ii.) Architecture, involving skill, beauty, use, 20, 96. The Fine Arts of Painting, Sculpture, Architecture are, however, not logically separate from the Formative Arts (*e.g.*, carpentry, pottery), 20, 200-1

Logical division (i.), Arts giving colours to substance; (ii.) giving form without question of resistance to force; (iii.) form or position capable of such resistance, 20, 201-3; practical importance of this division, 20, 203-4

Any of these three arts may be either (a) imitative, or (b) limited to useful appliance, 20, 204; in respect to (a) Sculpture and Painting are united as Graphic Arts, 20, 201, 222, 22, 150

Also all of them, in addition to any imitative or structural purpose, add to it an element of inherent pleasantness, colour and form their means of delight, 9, 455; the musical, harmonic element; study of this rightly called "aesthetics," 20, 205-7, perception of such qualities dependent on moral state, 20, 207-9 (*see further* under Beauty), these musical qualities inexplicable, 15, 205

The arts are thus either subservient to life, or the objects of it; greater dignity of the former, 4, 32-3

Arts may otherwise be classified, according to methods and aims, etc., as:—aiming chiefly at Line, Light, or Colour, etc. (*see* Painting); Contemplative (or Constant), or Dramatic, 19, 203, 23, 205, 326-7, 37, 136, 144-5; Creative or Realistic, 33, 304; directed to Facts, Design, or both, 10, 217, 16, 269

(4) *Ideas conveyable by Art* (sec. i. *Mod. P.*, 3, 93-115, 5, 171:—

(i.) of Power; difficulties conquered a source of pleasure, 22, 322; in Painting, 3, 93-8, 116-32 (for detailed references, *see* Execution, Power); in Architecture, "Lamp of P.," 8, 100-37 (for detailed references, *see* Power)

(ii.) of Imitation (*i.e.*, deceptive imitation), 3, 93, 99-103, 116 (for detailed references, *see* Imitation)

Comparative unimportance of these two sets of ideas, 3, 116

(iii.) of Truth, *see below*, subdivision (12) of this article

(iv.) of Beauty, 3, 93, 109-11, 4, throughout, etc., etc. (for detailed references, *see* Beauty)

Skill ("ideas of power"), 3, 88 *n.*, and beauty, preliminary essentials in a., 5, 53, 55, 20, 96; the noblest art adding noble facts and noble conception to good execution and noble composition, 10, 216, 33, 299

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.. (5) *Essence, Functions, and Mission of Art*:—

Art, a vital and serious thing, no recreation, to be undertaken seriously or not at all, 4, 26, 16, 198; 19, 144, 210, 20, 45; not to excite passion or amuse indolence, 20, 26

Art concerned with production (Aristotle), the production of beautiful form or colour, 20, 46, not necessarily imitative or representative, 20, 46, but only fulfils its highest functions in stating a true thing or adorning a serviceable one, 20, 96, 23, 42; its object to support or exalt life, 20, 45

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.. (6) *Characteristics of Good and Great Art*:—

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(7) *Art in relation to Religion, Religious Art*:—[(a) general ideas and principal passages, (b) various remarks]. This is one of the subjects on which a selection of detached passages seems to show contradictions; e.g., on the one hand, art never employed on a grand scale except in service of r., 18, 152, all progressive a. hitherto has been r. art, 14, 243, 24, 29, r. the life of art, 22, 508, the foundation of a., 18, 145, the moving spirit of all great a., 3, 670, arts never flourish unless primarily devoted to r., 8, 43, r. essential to a., 36, 543, but, on the other hand, r. vividdest when a. weakest, 19, 384-5, a. the exponent of r., 33, 208, as to the highest attainments of a., there has never been any question but that they were founded entirely on the beauty and love of this present world, etc., 9, 31, 20, 57 n. (*cf.* under Titian). An examina-

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(8) *Art in Relation to Morals*, principal passages, *Rede Lecture*, 19, 163-94, *O. of A.*, ch. iii., 19, 388-93, *L. on A.*, ch. iii., 20, 73 *seq.*, [(i.) general principles applied to; (ii.), the individual workman; (iii.), the nation]; art being the formative or directing action of a spirit, the character of the deed necessarily depends on that of the doer, 19, 165; the a. of any country is the exponent of its social and political virtues or vices, 20, 26, 39, 77-8; such relation the clearest truth R. learned, the most vital he had to declare, 19, 163-4, 197, 389, 391; all great art depends on nobleness of life, 7, lviii., 287, 22, 512; noble a. can only proceed from noble persons, 19, 248, 20, 39, 22, 135, and a. the visible sign of national virtue, 19, 164; importance of the principle at the present time, 19, 164

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- .. (14) *Art in relation to Science*:—this subject is for the most part indexed under Science. For one special branch of it, see Anatomy

.. (15) *Education in Art* [(i.) Principal passages; (ii.) Place of art in general education; (iii.) Special education of Artists]

(i.) *Principal passages*:—Advice to Derby School of Art, 34, 510-1; "Art School Notes," 16, 153-9; "The Arts as a Branch of Education,"



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<sup>1</sup> For R.'s notes (1882) on all the minor prophets, see **34, 684 seg.**



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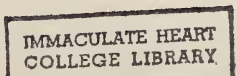
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- <sup>1</sup> The varying use, which R. here notes, may be traced in the items of this Index, and explains apparent contradictions, as when the "classical age" is described as an age of faith (12, 139) and as wanting in faith (7, 316). In the former case, "classical" means "Greek and Roman," in the latter "the 'classical' ideal illustrated by Claude and Poussin." R. has yet a third use of the word (see above, "definition applied to books").
- <sup>2</sup> Where a reference to Aulus Gellius (*Noctes Att.*, xix, 8, 15) might have been given: "classicus scriptor, non proletarius" (a metaphor going back to the division of the Roman people by Servius Tullius).
- <sup>3</sup> For Greek and Roman "classics" quoted or referred to by R., see Æschylus, Anacreon, Aristophanes, Aristotle, Callimachus, Claudian, Conon, Euripides, Herodotus, Hesiod, Homer, Horace, Juvenal, Livy, Lucian, Lucretius, Ovid, Pindar, Plato, Sophocles, Tacitus, Thucydides, Virgil, Xenophon, etc.



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    "    (1) *general summaries and principal passages*:—R.'s theory of colour is deducible from his general theory of beauty (*q.v.*). He holds that c. is absolute, not relative;<sup>1</sup> the c. of an object is not sensation, but the power of producing it, 5, 201-2, every c., or force of c., is fixed and measurable, 6, 50-1, whether copiable by art or not, 15, 134 n. The standards of c. are fixed by those in nature, 15, 417, being those in which men in states of mental and physical health delight, 25, 264, 414, 26, 179

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12, 477-508; *El. Draw.*, Letter iii. ("On Colour 15, 133-161; *Laws Fés.*, ch. vii. ("Of the Tw Zodiacal Colours"), 15, 414 seq., ch. viii. ("The Relation of Colour to Outline"), 15, 432 s. *L. on Art*, vii. ("Colour"), 20, 166 seq.; *L. on Landscape*, iii. ("Colour"), 22, 49 seq.

    "    In *M. P.*, vol. v., R. brings together in "lected system" various statements respecting 7, 414-9 n., under five heads as follow:—(1) tract c. less important than abstract form 158 seq., 7, 414 n.; (2) but if introduced at it must be right, 6, 72, 7, 415 n., 10, 172-3, 301, 14, 13, 15, 135; (3) to colour perfectly is rarest and most precious technical power of art 6, 71, 7, 415-6 n., 10, 106, 12, 482, 499, 22, 3 (4) colour is the sanctifying, element of mate beauty, 5, 321, 6, 68, 69, 7, 415, 417 n., 10, 172 the spiritual power of art, 4, 194 n.; and (5) reward of veracity of artistic purpose, 7, 418-9

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(1) *Principal passages*:—R.'s references to are

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Giotto. [This article is divided under the following  
heads:—(1) principal passages and development

of R.'s views; (2) general estimate of G. and his  
position in the history of art; (3) life and anecdotes;

(4) detailed criticisms and remarks, often supplying  
additional references on points covered under (2);

(5) particular subjects and objects as painted by  
G.; (6) references to particular works; (7) various  
references.]

„ (1) principal passages, etc.:—The principal pas-  
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change, as an intermediate passage, distinguishing

between material science and spiritual insight, will  
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Labour (see also Work). [(1) The Law of Labour, (2) Economic Definitions, (3) Remuneration of Labour, (4) R.'s fundamental doctrine of intrinsic value of Labour, (5) Direction of Labour, (6) Organisation of Labour, (7) Division of Labour, (8) Who is to do the rough work? (9) Importance of manual labour. These nine subdivisions are arranged in logical order, to illustrate R.'s views on the subject. (10) Lastly, miscellaneous references are given alphabetically.]

„ (1) *The Law of Labour*:—l. a law of human life, "In the sweat of thy face thou shalt eat bread," etc., 16, 396, 17, 95 *n.*, 18, 418, 28, 332, 33, 275; man born to l., sorrow, and joy, and all three connected, 17, 336, life without industry is guilt, 20, 93; only God creates without toil, 9, 454; l. a source of happiness, 1, 126-7; the "beauty of holiness" in both l. and rest, 23, 256, but more in l. than in rest, 20, 94; one of the three talismans of national existence, 16, 408

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Landscape, L.-Painting. [R. uses "Landscape" in two senses, landscape-painting and scenery. References to the former are here collected; those to the latter, under Scenery. The division is not quite trenchant, because R., in illustrating his remarks on landscape art and scenery, refers indifferently to both poetry and painting, 5, 221; the two articles should, therefore, be read together. The references here collected are subdivided thus:—(1) Historical survey; (2) Mediæval landscape; (3) The Old Masters generally; (4) Modern landscape, especially English; (5) Various Schools; (6) Definitions; (7) Principles of l.-painting; (8) Subjects and scope of; (9) Ruskin and the study of; (10) Miscellaneous references.]

(1) *Historical survey*. [R. gives such a survey in four principal places, using various terms for purposes of classification—*L. A. P.*, 12, 109-28; *Mod. P. i.*, 3, 165-258; *Mod. P. iii.*, 5, 192-387; *Mod. P. v.*, 7, 253-end. The references are here combined.] In ancient times there is hardly any landscape in art, 5, 193; Greek, Egyptian, Ninevite, Roman, it is purely symbolic and subordinate, 5, 248, 7, 256, 265, 12, 109-10. Later, five periods may be distinguished:—

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(ii.) "Leonardesque" (Perugino, Raphael, Leonardo), 12, 112-3, 115, 123, type of, 12, lxxxvii., 112 (Pl. 12), 5, 306-7 (Pl. 10, "Rock-drawing in the Middle Ages")

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(iii.) "Titianesque," 12, 113-5, 123; Venetian landscape, 3, 170-2, 180-3, 4, 323 n., 5, 398-9 (Pls. 16, 17, "Early" and "Advanced Naturalism"); the school of "Heroic" landscape, 7, 254, 264, 286

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(3) *Landscape of the Old Masters generally*:—aim mainly at deceptive resemblance and gave strict truths as lend themselves to it, 3, 165-8, modern painters seek to convey impressions of nature more truth in works of two or three of them than in all the O. M. put together, 3, 168; blue patchwork of, 3, 283; Claude, fatal effect, 3, 5 clouds: generalized, 3, 378-9, opaque, 3, 5 rain-cloud never given, 3, 396; foregrounds sacred painters, never give near water or rock, 4, 267; false idealism of, 3, 24-5 (e.g. Claud Mill, 3, 41); leafage, 3, 588; monotonous petition, 3, 167; mountain drawing, 3, 435, 46 skies, none fleecy, 3, 362, no gradations, 3, 46 tone of, unequalled, 3, 166, 259; trees, errors, 3, 580-1

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<sup>1</sup> Elsewhere, R. uses this phrase to cover the whole division (iv.), 12, 123.



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(*Principles*. [References under this head might be indefinitely multiplied, as the whole of *Mod. P.* has its main subject is more or less relevant; *see*, therefore, the article in the Index on Turner. The references here given are collected in order to bring out R.'s main principles (deducible from "Definitions"), especially upon some points with regard to which he is often supposed to have been shaken with an uncertain or inconsistent voice: on this subject, *see* notes at 3, 25 n., 624 n., 5, 1v., 3, xvii.]

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Mountains. [R.'s analysis of Mountains, which occupies a large part (about one-fourth in length) of *Mod. P.*, does not strictly follow the course marked out at the beginning of that book (*cf.* 7, lvii.-viii.). He intended to treat of the painting of mountains from the points of view successively of (1) ideas of truth, (2) ideas of beauty, (3) ideas of relation. He does (1) in 3, 425-72, tracing there various aspects of mountain-form, and reserving other points for discussion of mountain-beauty, 3, 468. (2) The separation of points according to this division was found, however, to be impracticable; and when he comes to "Mountain Beauty" (the general sub-title of *M. P.*, vol. iv. (6, 7), R. found it desirable to go over again in more detail the ground already covered, 6, 104. His order of arrangement is: (i.) the effects which mountains ought to have on men's mind, 6, 385—these being drawn out by discussions of (*a*) meaning and office of mountains, 6, ch. vii., (*b*) materials of m., chs. viii.-xi., (*c*) sculpture of m., chs. xii., xiii., (*d*) resulting forms, chs. xiv.-xviii.; (ii.) effects which m. have actually had, 6, 385:—(*a*) Mountain Gloom, ch. xix., (*b*) Mountain Glory, ch. xx. It will be seen that this discussion of mountains in 6 not only covers "Truth of Mountains," but also "Ideas of Relation" in regard to them.

The present article is divided into the following heads, chiefly in accordance with the arrangement above described:—(1) Meaning and office of mountains; (2) Materials of; (3) Structure, sculpture, aspects; (4) Beauty of mountains (additional points); (5) Geological speculations on structure, etc.; (6) Influence of, upon mankind; (7) Clouds in relation to; (8) Particular mountain regions; (9) Drawing and painting of; (10) Miscellaneous references]

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1838: verses of the year, 2, 45-89; letters, 38, 56; publications of the year, 38, 4; Jan., Oxford, part of *P. of A.* dated, 1, 53; Feb. 10, Oxford, part of *P. of A.* dated, 1, 65; March, "Little Go" at Oxford, 35, 201, 36, 15; March 5, Oxford, *Note on Perspective* dated, 1, 220; competition for the Newdigate, 2, xxv., 36, 15; spring visit of Charlotte Withers to H. Hill., 35, 221-2; May 1, Oxford, *Note on Perspective* dated, 1, 224; Tour (June-Sept.) Scotland, Lakes, Derbyshire, 1, xxxvi n., 2, 45 n., 35, 218-24, 227, 247, 612, 36, 15-17; July, August, parts of *P. of A.* dated, 1, 115, 138; Sept. 5, *Note on*

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*Perspective* dated, 1, 231; Sept., Mr. Domecq's daughters in England, sees Adèle at Chelmsford, 35, 227-8; October, Oxford, last part of *P. of A.* dated, 1, 188; Oct. 20, O., Paper on *Scott Memorial* dated, 1, 264; Nov. 12, Oxford, *Note on Perspective* dated, 1, 234

1839: verses of the year, 2, 90-124; letters, 38, 57; publications of the year, 38, 5; Feb., Oxford, paper on *Shapes of Pictures* dated, 1, 245; Oxford, paper on *Meteorology* written, 1, 210; Newdigate Prize Poem, recital of, 2, xxvi.-vii., 90; introduced to Wordsworth at Oxford, 2, xxvii.; introduced by his parents to Miss Wardell, 35, 230-2; Tour to Cornwall, 35, 218, 613; private tutorship at H. Hill from Osborne Gordo., 35, 249; visits to Windus's pictures, 35, 253; Dec. 28, parting with Adèle, 2, 181 n., 193, 204. n.; relief from painful excitement in poems, 2, 185 n.

1840: verses of the year, 2, 181-207; letters, 38, 57; diary, 38, 84; publications of the year, 38, 5; became a Fellow of the Geological Society, 26, xx.; Jan., hard reading at Oxford, 35, 255, 259; Feb. 8, comes of age, gift of Turner's *Winchelsea*, 35, 255, income of £200 a year made over to him, 35, 256; March 12, marriage of Adèle, 35, 258, 259; spring, sees D. Roberts's exhibition, influence of, 35, 262; illness, degree postponed, 35, 259; thought to be dying, 4, 343; ordered abroad, 1, 418, 35, 260; trouble with his eyesight, 1, 410; June 22, introduced to Turner, 13, 478, 35, 305; sees J. D. Harding (just before leaving), 1, 425

1840-41, Continental Tour (Sept.-June): general accounts of, 1, 376-9, 35, 260 *seq.*, 616-20, 626-7; ill-health during, 1, 390, 35, 264; main interest, drawing, 1, 390, 35, 262, no idea yet of writing, 4, 343; state of his artistic and classical knowledge, powers, and character during, 35, 264, 267, 269, 270-1, 273, 279-80, 284, 293; drawings, 38, 218; itinerary, 1, xxxviii n., 35, 260;—journey through France, 35, 263; the Riviera, 35, 263-4, 281; crossing the Magra, 35, 265-7; first sight of Pisa, 35, 267-8; Florence, 8, 188, 35, 268-70; Siena, 23, 30; Rome:—journey to, 35, 270, first impressions of, 1, 381, 35, 271-4, 282-3, ill-health at, 1, 376, fever and ennui, 35, 283-4, 36, 29, introduction to J. Severn and G. Richmond, 35, 274-7, 278, sees Miss Tollemache (afterwards Lady Mount-Temple), 35, 277, 503, studies of M. Angelo, 35, 616-7, his artistic heresies and his father, 35, 275, 37, 565; Jan., drive by Ariccia to Naples, 35, 285-8; Naples:—first impressions, 35, 287-90, ill-health and state of mind at, 1, 434, 435, lava streams, 26, 234, tomb of Virgil, 25, 350, Feb., storm at, 17, 550, Feb. 7, note on *Land-slip* dated, 1, 211; return to Rome, serious illness at Albano, 1, 388, 447, 3, 278, 35, 200-1, 36, 29; Easter at Rome, 35, 291; Terni, 35, 292; Venice, 1, 452, 35, 294, 295, 296; Susa, 35, 297; June 2, Lanslebourg, "found my life again," 35, 297, 298 n.; June 5, 6, Geneva, good resolutions, 35, 297-8; Rheims, Laon, 35, 617

1841: verses of the year, 2, 208-10; letters, 38, 57; diary, 38, 84; publications of the

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- 1842: verses of the year, 2, 211-21; letters, 38, 57; diary, 38, 84; drawings, 38, 218; publications of the year, 38, 6; early spring, Turner's "delight sketches," 3, xxiii., 13, 481, coveting the Splügen, influence of the drawing, 4, 344, misunderstanding with his father about, 35, 309; spring, sketch of ivy at Norwood, importance of the incident, 1, 470, 3, xxi.-ii., 4, 344, 35, 311, 315; May, final exams. at Oxford, 3, xxiii., 35, 311; took his degree, honorary double fourth, 1, xlii., 35, 311 and *n.*, 36, lxxxi.; Tour, Rouen, Chartres, Geneva, etc., 4, 344, 35, 312, 627;—made geological large scale map for tour, 35, 312 *n.*, botany and geology during, 35, 315, no diary, 3, xxv., 35, 315, Fontainebleau, importance of a sketch, 35, 313-5, 349, 429, Geneva, sees review of Turner, resolves to write a Turner pamphlet, 3, xxiii.-iv., 666, 35, 298, 316 *n.*, Chamouni, the pamphlet postponed to snow and granite, 2, 222-3 *n.*, 3, xxv., 666, life at Chamouni, 3, xxv.-viii., 35, 479, return by the Rhine and Belgium, Bruges, 3, 107, 35, 316; Oct., removal to Denmark Hill, 1, 474, 3, xxviii., his father's reasons for, 28, 199, 35, 316-8; abandons idea of taking Orders, 1, 415, 433, 460, 3, xxix., 666-7; declines to enter his father's business, 35, 402; autumn and winter, at work on *Mod. P.*, 3, xxviii., 35, 318; breakfast with Rogers, G. Richmond on Veronese, 35, 337; feelings and aims, 35, 311-2
- 1843: verses of the year, 2, 222-6; letters, public, 3, 641, private, 38, 56; diary, 38, 84; publications of the year, 38, 6; Jan.-April, at work on *Mod. P.*, 3, xxix.-xxxi.; Jan., drawing lessons from Harding, 3, xxix.; May, *Mod. P. vol. i.*, published, 3, xxxi.; home studies, 1, 493-4, 4, xix.-xx.; studies and occupations of the day, 1, 493-4; term at Oxford, 1, 495
- 1844: verses of the year, 2, 227-32; letters, public, 38, 48, private, 38, 57; diaries, 38, 84; drawings, 4, 345, 38, 217; publications, 38, 6; Jan. 1, father gives him Turner's "Slaver," 35, 318; Jan.-March, homestudies, 4, xxi., still undecided between painter or writer, 4, xxii., xxiii.; spring, designs (with Oldfield, *q.v.*) stained-glass window for St. Giles', Camberwell, 12, lxiv.-v., 435 *seq.*, 35, 382-4; April, at Liverpool, 38, 338, yearning for Turner's "Splügen," 13, lxvi.; May, private view at the R.A. with Rogers, 4, xl.; May-Aug., tour, Chamouni, etc., 4, 345;—itinerary, 4, xxii *n.*, Geneva, 35, 320 *seq.*,

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- 1845: verses, 2, 233-4, serious verse-writing ends, 2, xxix., 4, xxxiv., 35, 344; diary, 38, 85; drawings, 38, 219; letters, 38, 57; publications, 38, 6; man's work begins, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000



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848: publications of the year, 33, 6; letters, 38, 58; diary, 38, 85; April 10, marries Euphemia Chalmers Gray at Bowerswell, 4, 341, 8, xxviii.; Oxford Commemoration, 8, xxviii.; visit to Salisbury, architectural studies, 8, xxviii., 6, feverish attack, 8, xxviii., 6; Aug.-Oct., tour with his wife in Normandy, itinerary, 8, xxix n.; diary and letters describing the tour, 8, xxix.-xxxiii., Falaise, 16, 457 n., Oct., settles at 31 Park St., Grosvenor Square, and writes *Seven Lamps*, 8, xxxiii.; hard work on architecture, 8, xxix.; R. and his wife at home, 8, xxxiv.

349: diary, 38, 85; letters, 38, 58; publications, 38, 7; joins Council of Arundel Society, 4, xlv., 22, 474; Jan. 30, meets Jenny Lind, 36, 92-3; April-Sept., foreign tour (with his parents, his wife going to Scotland), 8, xxxv., 9, xxii.-iv., 35, 437, books read, 9, xxiii., geological studies, 26, xxiii., glacier work, 35, 632, principal studies for *Mod. P. iii., iv.*, 5, xvii., 23, 92 n., itinerary, 5, xvii n. :—Sens, 35, 438; Dijon, plate for *Seven Lamps*, 8, 15; Champagne, 35, 438; Geneva, 35, 438-9; Chambéry and Grande Chartreuse, 11, 223, 35, 439-40; Vevay, 5, xvii.-xix., the fields in spring, 5, 289 n., 9, 72; Sallenches, 5, xix.-xx.; St. Martin, 35, 433-4; begins his true work in the world, 35, 437; Samoens, 35, 434; Chamouni:—5, xx.-xxiii., 9, xxii., 35, 453-6, meeting with Sybilla Dowie, 29, 426-8, 35, 232, Cascade des Pélerins, 6, 342 n., geological studies, 26, xxiii.; tour by himself to Courmayeur and Zermatt:—5, xxiii.-xxxii., 35, 437, 451-2, studies of the Matterhorn, 9, 85, 11, 237; Paris, notes on the Louvre, 12, 456; Oct., second foreign tour (with his wife), by Chamouni to Venice, itinerary, 9, xxiv n.

349 (Nov.)—1850 (March): at Venice, at work on *S. of V. (q.v.)*, 6, 397, 9, xxiv.-xxx., at Hotel Danieli, 9, xxiv.; expenses, 9, xxxix.; daguerreotypes, 17, 201 n.; Verona, 9, 439

350: journey home from Venice, through France (March-April), itinerary, 9, xxiv n., xxxi., 19, 461; Park St. for the season, 9, xxxi., xxxii.; description of a "crush," 9, xxxi.; May, with his wife at Court, 9, xxxi.-ii.; letters, 38, 58; diary, 38, 86; publication of *Collected Poems*, 38, 7; makes acquaintance with Sir C. Eastlake, 10, 364 n.; winter, 1850-51, writing *S. of V. vol. i.*, 9, xxxiii.

351: diary, 38, 86; letters, public, 38, 48, private, 38, 59; publications, 38, 7; buys his first illuminated MS., 35, 490; literary acquaintances, 9, xxxi.; member of the Athe-

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næum Club, 9, xxxi.; Feb., D. Hill, "advertisement" to *Sheepfolds* dated, 12, 517, preface to *S. of V. i.* dated, 9, 10; correspondence on *Sheepfolds*, 9, xlvii.; April, visit to Whewell at Cambridge, 8, xl., 9, xlvii., to Farnley, 9, xlvii., 10, 566, to Matlock, 9, xlvii. and n., 10, 566, a conversation at, 7, 269; in London for the season, 9, xlvii.; May, induced by Patmore to undertake defence of the Pre-Raphaelites (*q.v.*), 9, xlvii., 12, xlv.; June, makes Millais' acquaintance, 12, xviii., xlvii.; Aug., D. Hill, pref. to *Pre-Raphaelitism* dated, 12, 339; Aug., tour through Switzerland and Chamouni to Venice (with his wife):—itinerary, 10, xxiv n., travelling companions, 10, xxiii.-iv., C. T. Newton, 35, 385-6, at Great St. Bernard and Aosta, 10, xxiv., Milan, 10, xxv.

1851-52 (Sept.-June), at Venice on work on *S. of V.*, 10, xxv.-vi., xxxiv.-viii., 35, 483; stayed for a week with R. Brown, 10, xxvi., afterwards lodged in what is now part of the Grand Hotel, 10, xxviii.-ix. and n., windows, 12, 50; Sept. 12, Murano, part of *S. of V.* dated, 10, 63; Dec., death of Turner, 10, xli., 35, 483:—schemes for purchasing his drawings, 13, xxii.-vi., xlvii.-l., 36, 134-5, R. appointed an executor, small legacy, 13, xxvi., 81, schemes for building a Turner gallery, 13, xxvi.-ix, T.'s will disputed, R. renounces executorship, 13, xxx.; Jan., state of health, 13, xlviii.; Feb., March, balls, etc., 36, 133, 136; March 9, 11, *Letters on Politics* dated, 12, 593, 600; a day in his life, 10, xxxiv.; attempted purchase of Tintoretts for Nat. Gal., 10, xli., 12, ix., 35, 503-4; Bible studies and religious doubts, 10, xxxix.; buys casts of Ducal Palace sculptures, 10, 466-7; charities, sick visiting, 10, xl.; disillusionment and difficulties of Venetian work, 11, xxv.; his father's grief at R.'s long absence, 28, 70 n., 36, xx.; festivities at Emperor of Austria's visit, 10, xxx.; makes acquaintance with E. W. Cooke, 14, 69 n.; pictures in his room, 10, 301 n.; receives English visitors, 10, xxxiii.; social distractions, 10, xxix.; state of Tintoretts in Scuola S. Rocco, 17, 132, in Ducal Palace, 10, 438; theft of his wife's jewels, 10, xli.-ii.; visits to Marshal Radetsky at Verona, 10, xxxi.-iii.

1852: journey home from Venice by Switzerland (June-July), itinerary, 10, xxiv n., Airole, 10, xlii.; letters, public, 12, 407, private, 38, 59; July, settles at Herne Hill (No. 30), work on *S. of V.*, 9, xli.-ii.; Sept., Brownings at Denmark Hill, 5, xlvii., 36, 141

1853: diary, 38, 86; letters, 38, 60; publications, 38, 7; spring, hard at work on *S. of V. ii.*, 10, xliii.; in London (6 Charles St.) for the season, 10, xliii., working during the day at Denmark Hill, 36, 147; June, holiday in Scotland with his wife and J. E. and W. Millais, 12, xix.:—Wallington, 12, xix., meets Dr. John Brown, 12, xx., Melrose, Stirling, Dunblane, 12, xx., July-Oct., settled at Brig o' Turk in Glenfinlas, 12, xx., Millais' portrait of R., 12, xxi., xxiv.-vi., life at Glenfinlas, 12, xxii.-iii., visit from Acland, 12, xxiii., 35, 483, R. prepares *L. on A. and*

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*P.*, Millais assists, 12, xxvi.-xxx.; Oct., visit to Sir J. Maxwell at Keir, 12, xxx.; Nov.-Dec., Edinburgh, the *Lectures (q.v.)*, 12, xxx.-v., Edinburgh friends, 12, xxxv., sermon by Dr. Guthrie, 6, 483; good resolutions, 12, lxix.; Dec., visit to Duke of Hamilton, 12, xxxvi, lxvii.; winter, 1853-54, British Museum with Millais, 12, lxviii.

1854: diary, 38, 86; letters, public, 38, 48, private, 38, 61; publications, 38, 8; Feb. 26, buys his "greatest treasure," St. Louis' Psalter, 12, lxix. (*see* Manuscripts); Apr. 16, D. Hill, pref. to *L. on A. and P.* dated, 12, 9; Apr., his wife leaves him, 12, xxxvii.; July 15, marriage annulled, 12, xxxvii., remarks on, 36, 169, behaviour of his friends, 12, xxxviii., future plans, 36, 175; friendship with Rossetti and Miss Siddal, 5, xli.-v., 12, xxxviii., with Miss Mitford, 12, xxxix.; undertakes class at Working Men's College, *see* subdivision (6); undertakes lectures at Architectural Museum, 5, xxxvi., 12, xxxix., lxx.; May-Oct., Tour (with his parents) to France, Switzerland, and Chamouni, 35, 483, itinerary, 5, xxxi n.:—Calais packet jib, 35, 415 n.; Vevay, 12, 417; Simmenthal, 5, xxxiii.; Lucerne, a call from God after prayer, 5, xxxiii.; St. Martin, 35, 448-9; Chamouni, weighing the minute-burden of sand, 6, 175, 11, 237, experiments in light, 5, xxxiii.; Rhone Valley, 5, xxxiv.; Paris, Notes on the Louvre, 12, 471, 36, 175, 176; Dover, 5, xxxv.; studies for *Mod. P.*, 5, xxxi.-ix.; Alpine flowers, 5, xxxiv.; proposed work on Swiss towns, 15, 521, 35, 483, 36, 244; Dec., Gothic design accepted for Oxford Museum, 16, xliii.

1855: publications of the year, 38, 8; letters, public, 38, 48, private, 38, 61; acquaintance with Tennyson, 5, xlvi., with Leighton, 5, xlv.; visits from the Brownings, 5, xlv.; *Academy Notes* begin, 35, 483; May 29, *Ac. Notes I.* dated, 14, 6; proposes a community of art-workers, 30, lv., 36, 186; July 3, Millais marries E. C. Gray, 12, xxxvii.; illness, cure at Tunbridge Wells, 5, l.-li., 35, 484; Deal, 5, li., studies for *Harbours of England (q.v.)*, 13, xix.; at work on *Mod. P. iii., iv.*, 35, 484, 36, 216-7, 220; gives drawing lessons by letter, 15, xvi., 489; many occupations, letter to Mrs. Carlyle, 5, xlix.

1856: publications of the year, 38, 8; diary, 38, 86; letters, public, 13, 81, private, 38, 61; classes at W. Men's College, 13, xxxi.; work on Oxford Museum, 13, xxxi.; Jan., Den. Hill, pref. to *Mod. P. vol. iii.* dated, 5, 13; March, Den. Hill, preface to *Mod. P. vol. iv.* dated, 6, 5; April, Den. Hill, preface to *Harbours* dated, 13, 11; *Academy Notes*, tired, 14, 71; spring, *Mod. P. iii., iv.* finished, rest needed after, 7, 3; March 12, speech at Society of Arts, 16, lxvii.; April 18, address to Workmen at the Oxford Museum, 16, xlix., 431, 36, 532; May 14-Oct. 1, Tour, France, Switzerland, Chamouni, etc., itinerary, 7, xx n., 36, 484; France, 7, xx.-xxi.; Switzerland, work on Swiss Towns, 7, xxi.; Geneva, makes acquaintance of Norton, 7, xxii., 35, 519, 36, 337, Norton's impressions, 7, xxiii.; Chamouni, 7, xxi., 36, 242, geological ex-

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1857: summary of the year, 13, xviii.; publications, 38, 8; letters, public, 38, 49, private, 38, 62; diary, 38, 86; Jan. 13, lecture to Architectural Association, 16, 13; Apr. 3, address at St. Martin's School of Art, 16, lxvii.; Apr. 6, evidence before National Commission, 13, 529; Apr., May, speeches for Seddon Memorial, 14, 465; interest in Battle of the Styles (designs for New Government Offices), 16, xxxi.-ii., xliii.; Jun. 5, speech at Arundel Society, 16, 448; July-July, Cowley (Oxford), 16, 330, lesson in brick-laying, 36, 263, writing Manchester lectures, 16, xxxiv.; July 10, 13, lecture at Manchester on *Pol. Econ. of Art*, 16, xxxiv.; study of Manchester Art Treasures Exhib., 7, 3; July-Oct., Scotland (with his parents), 7, 3, 16, 259, 35, 484, itinerary, 7, xxv n.:—Wallington, 7, xxv., Blair Athol, 16, xxxviii., 22, 35, Glen Tilt, 19, 3, Dunbar, 34, 485, Penrith, 34, 486, gloves, 14, 168, general reflections, 7, x, 268, 16, 259-61; Aug. 3, Advice to ed. of *El. Drawing*, 15, 21; returns from Scotland for work on Turner drawings in Nat. Gallery, 7, xxvi., 3, 13, xxxiv.-vi., 36, 231, 254, 257; Oct., address at Working Men's College, 16, lxix n., 38, 41; writes *Addenda Pol. Ec. Art*, 7, xxvi.; Oct.-Dec., D. Hill, studies, 7, xxvi.-vii.; winter, 1857-58, 16, Gal. Turners, long hours and mental struggles, 7, 4-5, 13, 81, 87, 329, 339, 341, 18, 149, 484, 36, 271

1858: publications of the year, 38, 8-9; letters, public, 38, 49, private, 38, 62; diary, 86; Jan. 13, lecture at South Kensington, 16, lv., 36, 273; Feb. 16, lecture at Tunbridge Wells, 16, lx.; March 19, address to Working Men's College, 16, lxviii.; May 27, Report on Turner Drawings dated, 324; April 15, address to St. Martin's School of Art, 16, lxviii.; May, completes work on Turner Drawings, 7, 5, 36, 393; May-Sep. Tour (without his parents) to France, Switzerland, Turin, etc., to locate Turner drawings, 7, xxix., xxxiii., 16, 190, 35, 485, 493, travelling companions, 7, xxvii n., xlvi n., itinerary, 7, xxvii n.:—Paris, visit to Comtesse de Maison (Domecq), 7, xxviii.; Bar-le-Duc, xxviii.; Rheinfelden, Zug, etc., 7, xxix, xxxiii., 5, 436 n., 35, 493-4, May 25, Rheinfelden, first letter on *Oxford Museum* dated 16, 211; Morgarten, 7, xxxii., 111, 16, 19 Fluelen, Bay of Uri, 7, xxxiii., 114, meet Inchbold, 7, xxxiii.; Bellinzona, 7, xxxiv, xxxvi., 35, 493, inundations, 17, 551; Baven



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1859: publications, 38, 9; letters, public, 38, 49, private, 38, 63; diary, 38, 86; winter, 1858-59, "spent in trying to get at the mind of Titian," 7, xlvii., 6; Jan. 20, second letter on Oxford Museum, 16, lii., 218; Feb. 8, 40th birthday, 36, 292 and *n.*; Feb. 15, speech on Venetian Architecture, 16, lxviii.; Feb., driving-tour to Matlock and Manchester, 16, lxi.-v., visit to Mrs. Gaskell, 16, lxx.; Feb. 22, lectures at Manchester, 16, lxi., Miss Bell at the lecture, 18, lxiii.; driving-tour from Manchester to Rochdale and Bolton, 16, lxx., 336 and *n.*, reflections on, 16, 469; Bolton and Richmond, Turner scenes, 7, lxvii.-ix., 16, lxx.; March 1, lectures at Bradford, 16, lxx.; March, visits Miss Bell's school at Winnington, 18, lxiv.-v., lxvi.-lviii.; prepares *Two Paths* for press, 7, 1; writes *Academy Notes*, 7, 1; May-Oct., Tour (the last with his parents) to Germany, Switzerland, Chamouni, etc., 35, 485, itinerary, 7, 1 *n.*:—German art and picture galleries, 7, 1.-liv., 6, 488, Düsseldorf, 22, 186, Brunswick, 14, 418, 18, 314, Berlin, 18, 543, letters to the press on Italian question, 7, lv., 18, xxii., 537, Königstein, last happy walk with his father, 35, 485, Nuremberg, 7, lv., Chamouni, 7, lv.;—autumn, Winnington, writing *El. of Perspective*, 7, lv., 18, lxvi.; winter, 1859-60, writing *Mod. P. vol. v.*, 7, lv., lvii., 7, 35, 485, 36, 297; Mr. and Mrs. Browning on his work and influence, 7, xlvii.

1860: publications of the year, 38, 9; letters, public, 38, 49, private, 38, 63; March 8, address at Working Men's College, 16, lxviii., 469; March 20, evidence to Public Institutions Committee, 16, lxix.; exhaustion after completing *Mod. P.*, 17, xx.; May 22-Aug., Tour (by himself) to Chamouni and Switzerland:—St. Martin, 7, xxi., 25, 204, 35, 485, Chamouni, with Stillman as his guest, 17, xxi.-iv., 477, turning-point in his life, 7, xxi., 21, 209-10, 22, 512, 35, 485, 533, "beginning of St. George's work," 13, 497, 28, 16, writing *Unto this Last*, 17, xxiv., painting Alpine roses on Montanvert, 17, xxiv., 18, 26, drawings, 7, xxxvi., 38 [56]

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1861: letters, public, 38, 49, private, 38, 64; drawings, 36, 356, 38 [61], painting at Wallington, 15, 494; March, Winnington, 18, lxi.; March, presents Turner Drawings to Oxford, 13, liii.; Apr. 2, lecture at St. George's Mission, 7, xxxvi.; Apr. 19, lecture at Royal Institution on Tree Twigs, 7, lix., 17, xxxvi., 36, 360; May 28, presents Turners to Cambridge, 13, liii., 558; June 6, addresses Society of Antiquaries, 12, 481 *n.*; June 13, addresses Ecclesiological Society, 19, 461; nervousness and depression, 17, xxxvi.; gives up classes at Working Men's College, 17, xxxviii *n.*; ordered abroad, 36, 363; June-Aug., Boulogne, 17, xxxvi.-lviii.:—classical and German studies, 17, xxxvii., 35, 533, sailing and fishing, 17, xxxvii., 26, 312, 36, 367, 374, 379, 381; Aug. 21-4, visits Chestew, Llangollen, Holyhead, 17, xxxviii., 18, 134; Aug. 29 *seq.*, visits La Touches at Harristown, 17, xxxviii., 35, lxxii., 36, 379, 381, 382-4, Sept. 7-13, Chestow, Woodstock, Oxford, Beckley, 17, xxxviii.; Sept. 18-Dec. 31, Bonneville, Lucerne, etc., itinerary, 17, xlii. *n.*:—Bonneville, 17, xliiii., Lucerne, 17, xliiii.-li.—boating, 22, 269-70, 36, 386, 395, 397, classical studies, 17, xlv.-l., 36, 401—geological studies, 26, xxvii., 569, 36, 401, ill-health, 17, xxxix., 36, 356, 360, 367, 379, 381, 391, 392, 395, 397, religious unsettlement, 17, xxxviii., uncertainty of aim, 17, xxxviii.; Froude invites him to resume *Essays* on Pol. Econ., 17, 1.

1862: publications, 38, 9; letters, public, 38, 49, private, 38, 65; goes through Turner Sketches at Nat. Gal., 13, xlv., 17, lii.; prepares *U. T. L.* for publication, May 10, preface dated, 17, lii., 23; May, Mrs. La Touche offers him a cottage in Ireland, 36, 408, 414; May 15-Nov. 8, abroad, Lucerne, Milan, Mornex, etc., itinerary, 17, lii. *n.*:—May 18, Paris, dines with the Domecqs, 36, 402, 408-9, with Mr. and Mrs. Burne-Jones as his guests to Milan, 17, lii.-liii., 36, 414, studies of Luini there, 17, liii.-iv., 18, lxiii., 22, 155-6; Aug.-Nov., settles at Mornex:—resolve to make a home in the Alps, 17, 356, 36, 364, 407, 419, 426-7, 429 *n.*, 434, 440, 442, 443, 567-8, thinks of buying a chateau near Mornex, 17, lv., 35, 436, house and life at Mornex, 17, liv.-ix., lx., lxxi., 18, 328, 35, 516, 36, 419, 420, 421, recollections of him, 17, lix., acquaintance with Dr. L. A. Gosse, 17, lxi., G. Allen joins him there, 17, lvi., recollections, 17, lxi., classical studies, 17, lxiii.-iv., geological studies, 17, lxi., 26, xxviii., repairs a cottage on the Arve, 17, 274-5, schemes for publishing Turner drawings, 17, lxii.-liii., work on *Munera Pulveris*, 17, liv., lxiii., 145; Nov. 9, Paris, 17, xxxviii.; Nov. 29, address at Working Men's College, 17, lix.-lx., 324; Dec., return to Mornex, 17, lx.; elected Hon. Mem. Florentine Academy and Pennsylvania Ac., 17, liv.

1863: publications, 38, 10; letters, public, 38, 49, private, 38, 65; diary, 38, 85; Jan.-March, Mornex (itinerary, 17, lx *n.*):—a day in his life there, 36, 437, March, publisher vetoes continuation of *Mun. Pul.*, R.'s chagrin and vexation, 17, lxviii., 143, why he

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gave up Mornex, 17, 356; April, contemplates settling at Venice, 13, 440; April, Anney and Talloires, geological studies, 17, lxxi., 26, 569; May, returns to Mornex, work for lecture on Stratified Alps, 17, lxxi.; June, return to D. Hill, June 5, lecture at the Royal Institution, 7, lxxii., 26, xxviii., 3, 12, 549; June 8, gives evidence to Royal Ac. Commission, 14, 476; Aug. 8, Winnington, 17, lxxii., 18, lxx., 10, Newcastle, 17, lxxii., 11, Wallington, 17, lxxii., 18, Coldstream (visit to Lady Waterford), 17, lxxii., 36, 451, 20, Thirsk (visit to Rev. W. Kingsley), 17, lxxii., 23, Wallington, 17, lxxii., 25 *seq.*, Winnington, with Mr. and Mrs. Burne-Jones, 17, lxxii., 18, lxx., 36, 452, Sept. 8–Nov. 14, abroad, Chamouni, Geneva, Baden, Schaffhausen, etc., itinerary, 17, lxxii *n.*:—thinks of settling on the Brezon above Bonneville, 17, lxxii.–v., 36, 455, 459, 462 (Commune suspects him of finding a goldmine, 21, 222, 35, 436), letter from Mr. and Mrs. Burne-Jones dissuading him, 17, lxxiii., Osborne Gordon joins him and further dissuades, 17, lxxv., buys land at Chamouni, 17, lxxvi., 35, 436, 36, 445, 514, 568, Schaffhausen, 17, 491, Lauffenbourg, sketching, 17, 492, Zurich, vintage-house, 17, 355–6, Oct. 25, writes to press on Poland, 18, xxiv., 546, Baden, geological studies, 18, 327, 26, xxxi., 35, 632, 36, 456, Nov., writes *Dialogue on Gold*, 17, lxxix.; Nov., returns home, visits to Manchester, Eastnor (Lord Somers), Hereford, 17, lxxvi., 36, 459; Nov.–Dec., Winnington, 18, lxxvi., lxxi., writes verses for dancing, 2, 245–9, 18, lxxii.

1864: letters, public, 38, 49, private, 38, 66; Jan. 30, address at W. Men's College, 38, 42; March 3, death of his father, 17, lxxvii., 18, xxvii.–ix., 36, 468–9, administration of his father's estate, 18, xxix.; R. plunges into political discussion, 17, lxxvii.; purchases property in Marylebone, 17, 437, 527, 27, 175; Miss Joan Agnew (Mrs. Severn) comes to Denmark Hill to live with R.'s mother, 18, xxx., 35, 499, 537–9; April 21, lecture at Bradford on Traffic, 18, lxxv., 433; studies Egyptian art, Greek vases, etc., at the Brit. Mus., 18, xxxiii.–vi., 36, 474; a walk in Fleet St., 18, 436–7; July, letter to press on Danish question, 18, xxv., 548; séances with Home, 18, xxx.–iii.; Oct., letters to press on "Supply and Demand," 17, 499–502; Nov., Dec., letters to press on Geology, 26, xxix., 548–58; Dec. 6, lecture at Manchester on Kings' Treasuries, 14, on Queens' Gardens (see *Sesame*); Dec. 7, address to Manchester Grammar School, 18, 555

1865: publications, 38, 10; letters, public, 38, 50, private, 38, 66; Jan. 24, lecture at Camberwell on Work, 18, lxxvi., 401; Feb., May, articles on Denudation, 26, xxx., 21–34; Feb. 18, address at Working Men's College, 38, 43; March 20, part of *Cestus* dated, 19, 95; April, May, letters to press on Work and Wages, 17, 506–17; May 1, part of *Cestus* dated, 19, 96; May 15, paper to Royal Inst. of Brit. Architects, 19, xix.; prepares *Sesame* for press, 18, xxxvi.; Aug., studies mineralogy, 36, 495, botany, 36, 495,

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mythology, shells, etc., 36, 497; Sept. Oct., letters to press on Servants and Hours, 17, 518–27; Oct., gardening and studies, 36, 497; Nov. 18, lecture at Working Men's College on Mechanical Art, 19, 465; etc., letter to press on Railways and the State, 17, 528; interest in the Colenso question, 17, 521 *n.*; Christmas, D. Hill, preface to dated, 18, 202; studies at the Brit. Mus., xxxv.

1866: publications, 38, 10; letters, public, 38, 50, private, 38, 66; Feb. 2, Miss L. La Touche comes to D. Hill, R. asks her to be his wife, 35, lxx.–lxxi., lxxiv., a festival thenceforward, 37, 436, now (1877) a show, 29, 66; Feb. 16, lecture at Woolwich on art, 18, 459, 38, 345 *n.*; April 24–July 12, Tour in Switzerland (with Miss Agnew, Miss C. Hilliard, Sir W. and Lady Trevelyan), 35, 636–7, itinerary, 18, xxxvi *n.*:—Paris, winter Magique, 17, 357, painting Greek engravings in the Louvre, 18, xxxvii., Dijon, Neuchâtel, 18, xxxvii.–viii., death of Lady Trevelyan at Neuchâtel, 18, xxxix., Interlaken, Giesshöfen, 18, xxxix.–xl.iii., Lucerne, 18, lxiii., botanical studies, 26, 569, geological, 26, 569–75, 632, 36, 501; declines to stand for Professorship of Poetry at Oxford, 18, xliv., 36, 3, 524; joins Committee in Defence of Governor Eyre, 18, xliv.–vi., 413, Sept. 7, speech at Eyre Defence Fund, 18, 552, Carlyle on 3, xlvi.; Oct. 9, lecture at Harrow, 26, xlix.; relations with Carlyle, 18, xlvi.–viii.; boy and mineralogy, 36, 511; charities and C. Howell, 18, xlvi.ii.–ix.

1867: publications, 38, 10; letters, public, 38, 50, private, 38, 67; diary, 38, 87; Jan., drawings of birds, 19, xxiii.–iv.; Feb. 8, 1867, year, 36, 521, 525, ill-health, 17, 315 *n.*; Feb., pantomime, 17, 334, 336, Japanese jugglers, 17, 341, work at B.M., 17, 406; March–May, writes letters called *Time and Tide*, 18, lxxviii., 299, 19, xxiii.; April, talk with Carlyle, 17, 480; May, St. George's Gate foreshadowed, 19, xxvi.; May 23, receive L.L.D. degree at Cambridge, 19, xxvii., 36, 528; May 24, Rede Lecture at Cambridge on Ethics and Art, 19, xx.; June 7, lecture on Modern Art at Royal Institution, 19, 36, 529; June, visits O. Gordon at Eastharrow, 19, xxvii.; June–August, England, Lakes, etc., 14, 351, itinerary, 19, xxvii. *n.*; July, visits Lady H. Kerr at Huntley Bay, 19, xxix., 27, 607, 35, 557, 36, 530, 5 visits Miss Agnew at Wigtown, 19, xxx, Lakes, 19, xxv.–viii., xxix.–xxxii., a day with R. on Derwentwater, 34, 7 Keswick, 35, 394, brain tired, 37, 218, meet F. W. H. Myers, 19, xxxii., religious experiences, 36, 539; rest-cure at Norwood and Dr. Powell, 19, xxiv.; declines proposal to become Curator of Oxford Univ. Galleries, 19, xxxiv.–v., 20, xix.; makes acquaintance of Miss Jean Ingelow, 19, xxxv.; Dec. 1, D. Hill, pref. to *Time and Tide* dated, 1, 314; co-operates with Miss Hill's work, 1, xxiv.–v., 213–4 *n.*; first warning of mischief and mistiness, 14, 350, 18, xxxii.

1868: publications, 38, 11; letters, public, 38, 50, private, 38, 68; diary, 38, 87; drawing:



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 38, 219; divided aims, vacillation between political and artistic work, 19, xxii., xlv., 36, 550; home life at D. Hill, 19, xxxv.-vii., xxxviii., drawing at Burne-Jones's studio, 19, xxxviii., visits from Patmore, Sir H. Edwards, A. Severn, and Brabazon, 19, xxxv.; Easter, preface to *Grimm* dated, 19, 239; April 22, paper on Breccias dated, 26, 71; May 6-12, at Winnington, 19, xxxviii.; May 13, Ireland, 27, 38, lecture at Dublin on "Mystery of Life," 18, lviii., 145, 19, xxxviii.; May 26-June 1, Winnington, 19, xxxviii.; July, Aug, letters to press on Railways, 17, 528-34; July 14, 15, speeches at Social Science Association on Trade Unions, 17, 536-9; July 18, address at West London School of Art, 19, 469; Aug. 24-Oct. 21, Abbeville and Paris, itinerary, 19, xxxviii n.:—Abbeville, 19, xxxviii.-liiii., visit from Norton, 19, xliii., talks with tallow-chandler, 19, xli., xlii., 267, 27, 109, photographs, 14, 388, Paris, Longfellow to dinner, 19, xliii.-iv., 36, 556; Nov., study of mosses, 18, l., embodied in *Proserpina*, 25, 207; Nov., Dec., work on Committee on the Unemployed, 17, 540, 541, 19, xlv., 36, 546, 557, 558; visits to and from Darwin, 19, xlv., 36, 553  
 69: publications, 38, 11; letters, public, 38, 497, private, 38, 68; health, 19, 201; sells some of his Turners, 13, 569, 19, xlvi.; Jan. 29, lectures at Royal Institution on Abbeville, 19, xxi., xlvi.; March 9, lectures at University College on Greek Myths of Storm, 19, 295; March 15, lectures on Greek Coins at South Lambeth, 38, 44; overwork, goes abroad, 36, 564; April 26-Aug. 31, Switzerland and Italy, itinerary, 19, xlvi n.:—Vevay, May 1, preface to *Queen of the Air* dated, 19, 293, 294; Domo d'Ossola, 19, xlvi., Bavono, 19, xlvi.; Milan, visits Count G. Borromeo, 19, lix.; Verona, 19, xlvii., xlviii.-liii., 432, with Burgess, 14, 351, meeting with Longfellow, 19, liv., 36, 568-9, a sunset at, 22, 210, singing at, 27, 596; Venice, 19, liii.-iv., "discovers" Carpaccio, 4, 356 n., 19, xlvii., 27, 342, meeting with Holman Hunt, 19, lv., 34, 661, 36, 573, journey to Verona with American girls, 27, 345, 36, 577; schemes for buying land and preventing Alpine inundations, 19, lv., lvi., 35, 437, 36, 567, 568, 569, 576-7, 583, 585-6, 37, 6; schemes for reviving village industries, 19, lvii.; Giessbach, 19, lix.-lxi., botanical studies, 25, 316; Aug., appointed Slade Professor at Oxford, 19, lviii.-ix., 448, 20, xix.-xxi., motives for accepting, 14, 352; meetings with Carlyle, 19, lvii.-viii.; Nov., home life at D. Hill:—account of visit by Miss Roberts, 18, l.-liii., music lessons and other occupations, 36, 597-8, writing geological papers, 36, 598; Dec. 14, lectures at Woolwich on "Future of England," 18, 494, 19, lxii.; elected Hon. Member of Alpine Club, 5, lviii.  
 70: publications, 38, 11; letters, public, 38, 50, private, 38, 69; Feb. 4, lecture at Royal Institution on Verona, 19, lxii., 429; Feb. 8, inaugural lecture at Oxford, 20, xlvi.; Feb., March, other lectures of the course, 20, 5, arranging Examples in his Drawing School, 20, xlix.; April

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21, D. Hill, writes Notes on the Examples, 21, 103; April 27-July 27, Switzerland and Italy, travelling companions and attendants, 20, xlix., 1 n., itinerary, 20, xlix n.:—Switzerland, 20, l., 37, 5-6, Vevay, 34, 32, Martigny, 29, 475 n., Venice, 20, l.-li., 37, 6, at the Armenian Convent, 20, l., studies Carpaccio, 20, li., plans lectures on Tintoret, lo, li.-ii.; Italy, studies Lippi, 20, lii.-iii.; Siena, visit to Norton, 20, liii.-iv., 32, 223, 37, 9, Giessbach, serpent, 22, 196, 35, 511, Paris, Comédie Française, 37, 12; autumn, studies Greek coins at B.M., 20, lv.; Nov., dinner of the Metaphysical Society, 37, 25, dinner-party at Balliol, 37, 25; Nov.-Dec., Oxford lectures on Sculpture (*Aratra*), 20, lvi.; Dec. 13, lectures at Woolwich (*Arachne*), 38, 44  
 1871: publications, 38, 12; letters, public, 38, 50-1, private, 38, 69; Jan. 1, D. Hill, Letter 1 of *Fors* dated, 27, 11, pref. to new ed. of *Sesame* dated, 18, 48; Jan., Feb., letters to press on Inundations, 17, 547-52; on Paris Relief Committee, 17, 135-6, 22, xviii., 27, 623; Oxford Lectures on Landscape, 22, xxiii.; work in the Drawing School, 37, 29; Feb. 1, Letter 2 of *Fors* dated, 27, 27; March 1, Letter 3 of *Fors* dated, 27, 45; stays at Abingdon, Crown and Thistle, 20, xl., 34, 32, 37, 29, charities there, 20, xl.; death of his old nurse, 22, xviii., 35, 31; spring, first notice of "Plague Wind," 34, 32; Crystal Palace, 22, 189; studies of birds and fishes, 20, 197 n., 22, xxv.-vi., 28, 531, 661; April 1, Letter 4 of *Fors* dated, 27, 60; 25, reads paper to Metaphysical Society, 34, 107; 29, admitted Hon. Fellow of C.C.C., his rooms there, 20, xxxi.; marriage of Miss Agnew to Arthur Severn, 22, xviii.; buys Brantwood, 22, xx.-xxi., 29, 101; May 1, Letter 5 of *Fors* dated, 27, 79; 25, Abingdon, finished Letter 6 of *Fors*, 27, 98 n.; Wallingford Bridge, 20, 260, 22, 286; June 1, Letter 6 of *Fors* dated, 27, 98; 13, Oxford lecture on Michael Angelo, 20, 185, 22, 75; July 1, Letter 7 of *Fors* dated, 27, 115; July, illness at Matlock, 22, xvii.-xx. (see subdivision 11); Sept. 1, Letter 8 of *Fors* dated, 27, 146; 7, Letter 9 dated, 27, 165; Sept., starts St. George's Fund, 27, 159; Sept., first impressions of Brantwood, 22, xxi., visit to Scotland, Gala Water, etc., 22, xxii.-iii., 533; Oct. 5, Brantwood, app. vi. to *Munera* dated, 17, 293; Oct. 15, Letter 10 of *Fors* dated, 27, 181; Nov., endows Drawing Mastership at Oxford, 21, xix.-xxii., 27, 141, 159, cost £5000, 28, 236; arranges Oxford collections, 21, xvii., xxii.; Nov., books on hand, 37, 41; Nov. 25, prefaces to *Aratra* and *Munera* dated, 20, 197, 17, 146; Dec., elected Lord Rector of St. Andrews, 22, xxv. 1; Dec. 5, death of his mother, 22, xxiii.-v., 27, 232; Dec., gave £7000 to St. George's Fund, 27, 199, 294, 30, 131; gave away £14,000, 28, 236, 530; winter, 1871-72, street-cleaning experiment in Seven Dials, 22, xxv., 28, xvi.-xviii., 204, 29, 534, 35, 427, 37, 43; fortunes during the year, 27, 231-2

1 In November 1871 Ruskin stood as the candidate of the Liberal Association for the Lord Rectorship of Glasgow University. He was beaten by Disraeli by 154 votes.

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1872 : publications, **38**, 12 ; letters, public, **38**, 51, private, **38**, 69 ; diary, **38**, 87 ; Jan. 1, *Fors* No. 13 dated, **27**, 229 ; Jan. 13, lectures at Woolwich, **38**, 44 ; Feb. 1, D. Hill, *Fors* No. 14 dated, **27**, 243 ; clouds at Westminster, **22**, 122 ; watching London traffic, **22**, 163 ; Feb., March, Oxford lectures (*Eagle's Nest*), **22**, xxvi., 115 ; Feb., Iflley, **22**, 205 ; March, Hincksey, **22**, 271 ; March 1, D. Hill, *Fors* No. 15 dated, **27**, 260 ; 15, D. Hill, *Fors* No. 16 dated, **27**, 278, 280 ; 28, last day at D. Hill, **22**, xxv., **37**, 51, 52, last piece written there, *Instructions Rud. Series*, **21**, 236 ; 29, first day in his rooms at C.C.C., **22**, xxv. ; April 4, Oxford, writes *Rud. Series*, **21**, 167 ; May 1, preface to *Michael Angelo and Titoret* dated, **22**, 76 ; April 13-July 26, Italy' travelling companions, **22**, xxvi., itinerary' **22**, xxvi. n. :—Sestri, **35**, 264 ; Lucca, **22**, xxvi.-vii. ; Pisa, April 29, part of *Fors* No. 18 dated, **27**, 304, April 30, preface to *Christian Art and Symbolism* dated, **22**, 110, May 3, sees S. M. della Spina "restored," **27**, 315, drawings at, **23**, 16, 19 ; Florence, May 1, *Fors* No. 17 dated, **27**, 292 ; Lucca, May 7, part of *Fors* No. 18 dated, **27**, 305 ; Rome, **22**, xxvii., **35**, 561, Hotel de l'Italie, **27**, 309, May 12, part of *Fors* No. 18 dated, **27**, 309, studies Botticelli in the Sistine, **22**, xxvii. ; Perugia, studies Perugino, **22**, xxvii., **23**, 31 ; Siena, **23**, 472, **35**, 561 ; Florence, June 10, part of *Fors* No. 21 dated, **27**, 352 ; Bologna, sunrise, **27**, 427-8 ; Verona, June 18, 22, parts of *Fors* No. 19 dated, **27**, 320, 323, conversation with Veronese peasant, **27**, 325-6, writes on Cavalli Monuments, **24**, xlviii. ; Venice, June 23, 24, July 3, 4, 5, parts of *Fors* Nos. 18 and 19 dated, **27**, 328, 332, 334, 338, 342, steam-whistles, **27**, 341, boy selling figs, **27**, 335-6 ; Aug. 10, Dulwich, part of *Fors* No. 21 dated, **27**, 352 ; 13, Broadlands, **22**, xxviii. ; 18, Euston Hotel, part of *Fors* No. 21 dated, **27**, 362 ; 18, at Toft, a day of joy, **22**, xxix., **24**, 266, **27**, 362 n., **28**, 88, **35**, lxxii.-liii. ; Sept., enters into residence at Brantwood, **22**, xxix. ; Sept. 2, Brantwood, preface to *Eagle's Nest* dated, **22**, 122 ; Sept. 19, Brantwood, *Fors* No. 23 dated, **27**, 371 ; Oct. 24, B., *Fors* No. 23 dated, **27**, 371 ; Nov. 6, a day in London, **27**, 417-8 ; Nov. 7, Oxford, *Fors* No. 24 dated, **27**, 417 ; Nov.-Dec., lectures at Oxford (*Ariadne*), **22**, xxix., 293 ; Dec. 26, Oxford, part of *Fors* No. 25 dated, **27**, 466 ; Carlyle on R.'s "despair on the personal question," **24**, xx. ; fortunes during the year, **27**, 447 ; breaks with Smith, Elder & Co. and publishes his own books, **17**, xxxi., **22**, xvii. ; translates *Livre de Cent Ballads* (*q.v.*), **27**, 263 n.

1873 : publications, **38**, 12-13 ; letters, public, **38**, 51, private, **38**, 70 ; diary, **38**, 87 ; Jan. 3, Brantwood, *Fors* No. 26 dated, **27**, 473 ; Jan. 4, B., *Fors* No. 25 dated, **27**, 447 ; Jan., letters to press on "How the Rich spend their Money," **17**, 553-5 ; Jan. 27, B., *Fors* No. 27 dated, **27**, 489 ; Feb. 11, reads paper to Metaphysical Society, **34**, xxix., 114 ; Feb. 20, 25, B., *Fors* No. 28 dated, **27**, 507, 514 ; March, Oxford lecture on Birds (*Love's Meinie*), **38**, 44 ; April 2, B., *Fors* No. 29

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dated, **27**, 527, 19, B., *Fors* No. 30 dated, **27**, 545 ; May, Oxford lectures on Birds (*Love's Meinie*), **38**, 44 ; May 10, 17, lectures at Eton on birds, **23**, xxi., 32, 627-8, 354-5, 66-7 ; June, B., Advice to *Love's Meinie* dated, **25**, 11 ; June 15, Ealing and Brantwood, **9**, 11-12 ; Aug. 1, B., part of *Fors* No. 42 dated, **28**, 90 ; Sept. 8, B., Advice to *Ariadne* dated, **22**, 294 ; 18, B., *Fors* No. 35 dated, **27**, 648 ; Oct. 24, Oxford, *Fors* No. 35 dated, **27**, 662 ; Oct., Oxford lectures (*Val d'Arno*), **28**, 14 ; Dec., H. Hill, *Fors* No. 38 da., **28**, 30 ; life at Brantwood, **23**, xx.-ii., xxvii. xx., **37**, 58, 70.—Mr. and Mrs. Severn established there, **23**, xxvii., harbour-digging, **23**, 86, **27**, 505, literary work, **23**, xxiii.-iv., visits from Lady Burne-Jones, **23**, xxiv.-vi., red Hunt, **37**, 69, Coventry Patmore, **23**, vi.-vii. ; cleaning the Wandel, **28**, 177, 184 ; Lichfield, **25**, 38-9 ; elected Hon. Member R.W.C.S., **14**, 73 n. ; reappointed adequate Professor, **20**, 80 n.

1874 : publications, **38**, 13 ; letters, public, **38**, 51, private, **38**, 71 ; diary, **38**, 87 ; Jan. 1, *Fors* No. 37 dated, **28**, 13, 11, Margate part of *Fors* No. 38 written, **28**, 39 ; Feb., walks in London, **28**, 48 ; March 4, part of *Fors* No. 40 written, **28**, 70 ; March, starts his road-digging at Hincksey, **20**, xli. ; March 14, Brantwood, writes Introduction to *L'eripina*, **25**, 197 ; ill-health, gives up intended Oxford lectures, **23**, xxx. ; March-October, Sicily, Italy, Chamouni, etc., six months' furious work, **37**, 145, itinerary, **23**, xxx.—Sestri, **37**, 90-1 ; Pisa, **37**, 92 ; Paris, April 1, *Fors* No. 41 dated, **28**, 79 (*cf.* **23**, 3) ; Assisi, Ap. 15, part of *Fors* No. 41 dated, **28**, 86 ; Rome, **23**, xxxi.-ii. ; Naples, **22**, 4, 1, **23**, xxxii., 326 n. ; Sicily, **23**, xxxii.-v. 3, 476, **37**, 94, Palermo, **22**, 409, Taormina, **411** ; Rome again, **23**, xxxv.-viii., **37**, 97, 6, June 4, 6, *Fors* Nos. 43, 44 dated, **28**, 5, 125, June 4, conversation with a Campagna peasant, **28**, 119, 125, Hotel de Rue, kisses a begging Friar who gives him a piece of St. Francis's cloak, **28**, 384, studies Angelico in the Vatican, **15**, 421 n., studies in the Sistine, **4**, 356, writing *Proserpina*, **249**, 253 ; Assisi again (references to his visits), **14**, 298, **354**, **23**, xxxviii.-xlv., **92-3**, 106-23, May 18, part of *Fors* No. 43 dated, **28**, 110, argument with the Sacristan, **28**, 145, declines Gold Medal of the R.I.I., **34**, 513, 515, friendship with the monks, **480**, **37**, 93, influence of St. Francis, **22**, 1, influence on his studies, **23**, xlv.-vii., **35**, xx., superintends Arundel Copies, **23**, xxxi., sees a turning-point in his views, **29**, 90-1, works in the Sacristan's Cell, **22**, 409 n., **25**, **28**, 172, **37**, 108, 110, 112, 113, 114, 115, 116, writing *Ariadne*, **22**, 392 n., 409, 444 ; Perugia, **37**, 123-4 ; Lucca, **23**, xlviii., **37**, 125-144, Aug. 2, 15, *Fors* No. 45 dated, **28**, 1162 ; Florence, **23**, xl'viii.-l., 240, 377, 4, **37**, 124-5, 134-42, Aug. 28, part of *Fors* No. 46 dated, **28**, 169, Sept. 11, writing *Proserpina*, **26**, 328, street noises, **26**, 151 ; Martin and Chamouni, **23**, l.-liii., **26**, 1, **37**, 143-7, Valley of Cluses, **26**, 151, 1, Oct. 12, *Fors* No. 47 dated, **28**, 188, obser



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 tions on Glacier des Bossons, 26, 126; Paris, Oct. 20, part of *Fors* No. 48 dated, 28, 208; autumn, illness of Miss La Touche, 35, lxxiii.; sees her in London, talks with Carlyle, 23, liii.; Herne Hill, *Fors* Nos. 47 and 48 corrected at, 28, 199, 210; Oct., Nov., Oxford Lectures (*Deucalion*), 23, liii.; Nov., Dec., Oxford Lectures (*Schools of Florence*), 23, 182, at work with his diggers, 23, liv., social engagements, 23, liv.; Dec. 12, lectures at Eton, 23, 469, 34, 627; opens a Paddington tea-shop, 28, xviii., 204-5, 661  
 75; publications, 38, 13; letters, public, 38, 51, private, 38, 72; diary, 38, 87; Jan., unable for work, 30, 300; Miss La Touche dying, 28, 246; driving tour, Yorkshire and Derbyshire, 28, 267, 298;—Jan. 24, Bolton, part of *Fors* No. 52 dated, 28, 293, Jan. 27, Castleton, P.S. to *Fors* No. 50, 28, 267; Feb. 9, Herne Hill, *Fors* No. 51 dated, 28, 270; March 11, lectures at the Royal Institution on Glaciers, 24, xxi., 26, 89; March 26, Brantwood, *Fors* No. 53 dated, 28, 316; May, death of Miss La Touche, 24, xx., 28, 486, 29, 600; May, Oxford Schools visited by Princess Alice, etc., 21, xxiv.; May, teaching a young lady to copy MSS., 16, 165; May 11, Metaphysical Society, 16, 161; May 23, H. Hill, pref. to *Acad. Notes* dated, 14, 262; May 24, part of *Fors* No. 54 dated, 28, 353; May 26, Aylesbury, 34, 32; June, Cowley (Uxbridge), writing *Deucalion*, 26, 152; July, driving tour, Yorkshire and Derbyshire, visits Sheffield, 24, xxvii., xxix., 25, 269, 28, 631, Malham Cove, drawing, 25, 293, 38, 262; July 11, Brantwood, *Proserpina* ch. v. dated, 25, 266; July 13, B., Intro. to *Deucalion* dated, 26, 195; Aug. 3, B., pref. to new ed. of *Sheepfolds* dated, 12, 521; Oct. 3, H. Hill, *Fors* No. 59 dated, 28, 439; Oct. 27, part of *Fors* No. 60 dated, 28, 461; Oct., Broadlands, experiments about glaciers, 24, xxi., 26, xlv., 177, 232, 259, 282, 37, 181, 183; Nov., Oxford lectures (*Reynolds*), 22, 492, 24, xxi.; Nov. 27, O., pref. to *Art Schools* dated, 34, 130; Nov. 27, lecture at Eton, 34, 628; Nov. 28, Cowley, *Fors* No. 61 dated, 28, 483; Dec., Broadlands, spiritualistic experiences, 24, xxii., 37, 188, with F. Myers, 24, xxii.-iii.; Dec. 9, part of *Fors* No. 61 dated, 28, 491—makes over his Oxford Collections to the University, 21, xxiii.; prepares constitution of St. George's Guild, 28, 376; visit to Lancaster, 22, 452  
 76; publications, 38, 13-14; letters, public, 38, 51, private, 38, 73; diary, 38, 87; re-appointed Slade Professor, 20, 80 n.; obtains a year's leave of absence, 20, 13-14, 24, xxxiv.; a convener of the Eastern Question Conference, 29, 365; starts St. George's Museum, 30, xlii.; Jan., Peppering, visit to Dr. Drewitt, 24, xxvi.; Jan. 26, Crystal Palace, 15, 373 n.; Feb. 1, Broadlands, spiritualistic experiences, 37, 190; Feb. 8, 9, Oxford, parts of *Fors* No. 63 dated, 28, 545, 549; Feb. 8, birthday-letters from his pets, 28, 545, 549; Feb. 17, lecture at London Institution on Precious Stones, 24, 408, 38, 45; March 28, repeats London Institution lecture, 38, 45; April, visits Cambridge to

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 see F. Myers, 31, 110, 37, 199; April 6-10, visits Mr. Gassiot at Carshalton, 25, 335 n.; April 13, lecture at Christ's Hospital on Stones, 26, 563; April 18, lecture at Woolwich on Stones, 28, 591 n.; April, driving tour from London (St. Albans, Ap. 20, 28, 590) to Sheffield and Brantwood, 23, 430, 24, xxvii., xxx.-i., 30, 306, 37, 198, A. Severn's anecdotes, 24, xxvii., itinerary and cost, 28, 631, Rokeyby (May 4), entry in inn album, 21, 11 n.; April 27, address at Walkley Museum, Sheffield, 30, 306; May 6, Brantwood, 24, xxxi., visits from C. Patmore, 23, xxvi., xxvii., 24, xxxi., W. G. Collingwood and A. Wedderburn, 24, xxxi.; May 14, *Fors* No. 66 dated, 28, 612; June 22, pref. to *Lake Railways* dated, 34, 143; July, Lady Ritchie's account of R. at Brantwood, 24, xxxi.-iii.; July 9, pref. to *Rock Honeycomb* dated, 31, 105; Aug., visit to Barmouth, 24, xxiv., 30, xxix., 49, journey from Coniston to, 28, 690 seq.; Kenmure, 22, 533, 35, 548  
 1876-77, Aug. 24-June 16, Switzerland and Venice, itinerary, 24, xxxiv n.;—Aug. 28, Morning Thoughts at Geneva, 29, 574; Simplon, modern tourists on the, 29, 576; Simplon, Sept. 2, writes *Deucalion* ch. x., 26, 219; Domo d'Ossola, 29, 575; Orta, 29, 577; Venice and Verona (Sept. 8-Oct. 26, Verona, Oct. 26-31, Venice, Nov. 1-May 23):—lodged first at Grand Hotel, 10, 9 n., then at the Calcina, on the Zattere, 11, 234, 23, 414, 24, xxxv.-vi., acquaintance with Mrs. and Miss Trotter, 33, 280, Count Zorzi's recollections, 24, xlii., 29, xvi.-xx., daily reading of Plato, 24, xliv., a day in his life, 24, xlii., 37, 210-1, friends and pupils at, 24, xli., life and work at, 20, 14, 24, xxxv.-xlv., mere misery, 13, 497, mysticism, a gift from St. Ursula, 24, xliii., noises, 11, 234-5, over-work, 38, 348, studies Carpaccio, 24, xxxvi. seq., 336, facilities afforded him, 33, 315; Oct. 4, *Fors* No. 71 dated, 28, 732; Oct. 20, writes part of *Fors* No. 71 and sends *Deucalion* iv. to press, 28, 747; Oct. 29, Verona, an evening above Lago di Garda, 29, 286-7; Nov. 9, 7 A.M., *Fors* No. 72 dated, 28, 756; Nov. 20, *Fors* No. 73 dated, 29, 13; Nov., corrects proofs of *Rock Honeycomb*, 31, 192; Dec. 21, writes note in *S. of V.*, 10, 9 n.; Dec. 25, *Fors* No. 74 dated, 29, 30; Jan. 2, 3, 5, 11, parts of *Fors* No. 74 dated, 29, 32, 34, 40 n., 43; Feb. 1, 2, parts of *Fors* No. 75 dated, 29, 54, 66; March 4, 11, parts of *Fors* No. 76 dated, 29, 82, 99; March, discovers inscription on S. Giacomo di Rialto, 24, xli., 29, 98-9, 30, 173, 32, 100, 33, 88 n., 34, 631; March 18, writes part of preface to *R. Honeycomb*, 31, 125 n., note to ed. 2 *U. T. L.*, 17, 20 n.; April 1, *Fors* No. 77 dated, 29, 107; May 9, *Fors* No. 78 dated, 29, 124; various notes in *S. of V.*, 11, 361 seq.; June, Simplon and Val Formazza, 24, xlv.-v., botanising, 25, xxxv.-vii., 534  
 1877: publications, 38, 14-15; letters, public, 38, 51, private, 38, 72; diary, 38, 87; June, buys new Turner drawings, 25, xix.; June 18, Herne Hill, *Fors* No. 79 (attack on Whistler) written, 25, xx., 29, xx., 146; July 10, speech for Prevention of Cruelty to Animals, 34, 631;

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July 16, visit to Birmingham, 25, xx.-i., *Fors* No. 80 dated, 29, 170, inspects St. George's land at Bewdley, 29, 164, 171, sees nailers at work, 29, 173-4, drive to Ribbesford, 34, 532; Brantwood:—July, Aug., Sept., giddiness, overwork, 25, xix., xxii.; July 31, pref. to *L. of Fésolé* dated, 15, 347; Aug., home life at, 25, xxi.; Aug. 13, *Fors* No. 81 dated, 29, 191; Sept. 13, *Fors* No. 82, 29, 220, visits M. Arnold at Ambleside, 25, xxi.; Sept., visits from T. C. Horsfall, 25, xxi., 29, xx., from Aubrey de Vere, 25, xxi.; geological rambles, 26, xlv., 570; Oct. 1, lecture at Kendal on Yewdale, 26, 90, 243; Oct., serious illness of Mrs. Severn, 25, xxi.-ii.; Oct. 10, pref. to ed. 2 *Ethics* dated, 18, 206; Oct. 18, pref. to Catal. of St. George's Museum, 26, 418; Oct. 29, *Fors* No. 84 dated, 29, 286; Oct., Nov., correspondence with Miss O. Hill on her diversion of help from St. George's Guild, 29, 326, 354-60; Nov., Dec., Oxford lectures (*Readings in Mod. P.*), 22, 492, 25, xxii.; Dec. 8, lecture at Eton, 26, 89, 34, 630; Dec. 20, writes *Abstracts of Objects of St. George's Guild*, 30, 4; Sir T. Acland and Mr. Cowper-Temple resign its trusteeship, 29, 137, 30, xxv.

1878: publications, 38, 15; letters, public, 38, 52, private, 38, 74; diary, 38, 88; Jan. 1, visits Prince Leopold at Windsor, 25, xxii., 37, 236; London, sees Carlyle, Miss Ingelow, Stacy Marks, 25, xxiii.; Jan. 8, Oxford, dictates Notes on his Collections, 21, xxiii., 25, xxiii.; Jan. 15, visits Gladstone at Hawarden, 25, xxiii., 36, lxxix.; Brantwood:—Jan., days melting into long nights and overwork, 29, 350; Jan. 21, pref. to new ed. *Two Paths* dated, 16, 256; Jan. 22, first draft for *Fors* No. 87, 29, 596-7; Feb. 1, paper on *My First Editor* dated, 34, 93; Feb. 8, 59th birthday, 25, xxiv.-v.; Feb. 12, pref. to *Turner Notes* dated ("Oh that some one had but told me in my youth," etc.), 13, 406, 410, 25, xxv.; Feb. 21, text of the *Notes* dated (ed. 1), 13, 471, signs of mental excitement in, 13, lv., 25, xxv.; Feb. 22, last entry in his diary, 25, xxv.-vi.; Feb., March, April, serious illness, brain-fever, 25, xxvi. (see further subdivision 12), public anxiety, 25, xxvi., Senior Proctor's reference, 20, xxxiv.; April 7, got down to his study again, 25, xxvi.; April, May, letters to friends on his illness and recovery, 25, xxvii.; May, able to resume work, 37, 246, 247, 253; Turner's "Splügen" presented to him by friends and admirers, 13, 487, 14, 428, 37, 245; May 10, Epilogue to *Turner Notes* dated, 13, 485; May 30, part of the *Notes* dated, 13, 518; June 5, Part II. of the *Notes* dated, 13, 488; June 18, resumes daily Plato, 25, xxvi.; resumes work on *Proserpina*, etc., 25, xxvi., xxviii., 338, 33, xxi., 37, 263; August, Malham, 33, xxi.; Sept., Edinburgh, 34, 158, visit to W. Graham at Dunira, 33, xxi., 34, 147, 37, 259; Oct., visit to Gladstone at Hawarden, 33, xxi., 36, lxxiv., 37, 259, 260, 261, 263; Oct. 14, St. George's Guild legally constituted, 30, 7, R. first Master, 28, 377, 379, 30, 9; Nov. 9, Liverpool Museum, 34, 159; Nov., Whistler v. Ruskin, R. unable to attend, 29, xxii.-v., 580-, 33, xxi., friends

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subscribe to pay his costs, 29, xxv., 5, 38, 147; winter, Brantwood, 34, 35; Buns at Brantwood, 14, 354; obtains loan of *Turner Sketches* from Nat. Gal. to Oxford, 1, llii., 560, 33, 532

1879: publications, 33, 15-16; letters, public, 38, 52, private, 38, 75; diary, 38, 88

Year of which he little thought to see the light, 15, 484; resigns Slade Professorship, 24, 416, 26, 274, 29, xxv., 34, 547; 1, 9, begins work on vol. ii. *Proserpina*, 25, 3, iii.; Feb. 12, signs First *Master's Report*, 2, 22; compiles Accounts of the Guild, 30, 10, 10, equal to vexatious duties or exciting work, 30, 18, 34, 191; March 6, ch. xi. *St. Master's* dated, 24, 400; March, London, evidence in a forgery case, 33, xxi., 37, 276, 278; March 13, Brantwood, "jealous of every gentleman's minute," 33, xxv.; March, observance of frost, 26, 347; Easter, launch of his *Spinning Jenny*, 26, 364 n., 33, xxii.; May 3, pref. to Trav. Ed. *S. of V.* dated, 9, 6; June 20, 23, July 6, 8, 10, 12, 13, Aug. 3, 19, Sept. 3, 14, letters on *The Lord's Interdiction* dated, 34, 191 *seq.*; June, at work on Oxford Catalogue, 37, 287; July, address to Arundel Society, 34, 634; Broadlands, 7, 299; Oct. 22, Sheffield, receives Prince Leopold at St. George's Museum, 30, 3, 11; Oct., Nov., Herne Hill:—arranges for the 1st and Hunt Exhibition, 14, 371 *seq.*, 15, Memorial Studies of St. Mark's, 10, 46, 4, 428, 24, 308, 34, 405; sees Irving as Shylock, 34, 545, 37, 303, sittings to Herkomer and Boehni, 37, 303; Brantwood, Christmas, letter inserted in *Fors* No. 89, 29, 40-1, geological studies, 26, 287, 570; visits Brantwood, 33, xxi.; walk with Malleson to Goat's Water, 26, 255 n., 34, 216 and n.

1880: publications, 38, 16; letters, public, 38, 52, private, 38, 76; diary, 38, 88; Brantwood:—Jan., crowding thoughts, *Fors* resumed, 33, xxvi., writing *Rejoinder on Us*, 34, 239, oppression by the "Storm Clouds," 33, xxviii., quiet days at home, 33, x, Feb. 8, 61st birthday, *Fors* No. 88 dated, 29, 381; Feb. 12, at Sheffield, part of *Fors* No. 88 written, 29, 385; Feb. 25, pref. to new ed. *Seven Lamps* dated, 8, 17; March 20, 29, April 17, June, letters on *A Museum* dated, 34, 247 *seq.*; Herne Hill:—walk to Croxsted Lane, 34, 265, March 17, 23, lecture on Snakes at the London Institution, 33, xlii.-iii., 90, 295, 330; Brantwood:—April 29, pref. to *A Joy for Ever* dated, 16, 259; April, May, July, writing *Fiction, Fair and Foul*, 33, xxvi.-vii., 34, 239, 242, May 10, Advice to *Seven Lamps* dated, 8, 17 n., May 29, Epilogue to *Lord's Prayer* written, 217, May, subscription raised for bust of him at Oxford, 34, 516 n., 38, 111, June, Epilogue to *Lord's Prayer* dated, 34, 2, June, Sept., candidature for Lord Rectorship of Glasgow, 34, 547; August 21-Sept. 2, Tour in France, Amiens, etc., 33, xxiii. *see* travelling companions, 33, xxiv., itinerary, 33, xxiv n.:—Abbeville, Aug. 26, *El. Prosody* signed, 31, 374, Beauvais, Aug. 2, *Fors* No. 89 dated, 29, 398, Chartres, Sept. 15, pref. to *El. of Prosody* dated, 31, 32



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Paris, Sept. 20, 4th paper on *Fiction* dated, 34, 368, Rouen, Sept. 25, pref. to *Arrows* dated, 34, 471; Oct., visit to Miss Gale at Canterbury, 33, xxiv.; Oct., defeated by Bright for Lord Rectorship, 33, xxvii.; Oct. 11–Nov. 4, Amiens, travelling companions, 33, xxiv., work on *Bible of A.*, 33, xxv., Oct. 25, epilogue to *Arrows* dated, 34, 474; Nov. 6, lecture on Amiens at Eton, 33, xxv., 5; work on Nat. Gal. Turners, 33, xxv.; Dec., Brantwood, "beaten and tired," 33, xxviii.

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82: publications, 38, 17; letters, public, 38, 53, private, 38, 79; diary, 38, 89; drawings, 38, 219; Herne Hill:—Feb. 13, takes chair at lecture on Modern Sports, 33, xxix., 37, 645, 38, 46; Feb. 21, writes General Statement explaining St. George's Guild, 30, 59; appeals for funds to purchase Hamilton MSS., 30, xxxii., 44, 57–8, 37, 409; state of health, 37, 691; March, third attack of brain-fever, attended by Sir W. Gull, 33, xxx., April, resumes literary work, 33, xxx.; receives medal from Prince of Mantua, 34, 561; June 14, attends dinner to Sir R. Burton, 37, 398–9; June 22, address to Arundel Society, 34, 637; July, circular about declining energy, etc., 34, 652; May–July:—a day with Holman Hunt, 37, 404, at the opera, 37, 402, 451 n., arranges silicas at Brit. Mus., 26, l., chats with Froude, 25, 457, London amusements, 33, xxxi.–xxx., sketches at the Nat. Gal., 33, xxx., Whitelands College, 37, 395–7; July 19, Sheffield, attends meeting about proposed enlargement of St. George's Museum, 30, 315, 33, xxxiii.; July 31, visit to Prof. Story Maskelyne, 37, 405; Aug. 10–Dec. 2, France, Geneva, Italy, etc., with W. G. Collingwood, 33, xxxi.–xlv., 35, 544:—health and spirits restored by this tour, 33, xlv., geological studies, 26, 572–3, meets artists and architects in connexion with St. George's Guild, 21, 201 n., 33, xxxiii., xxxviii., xlii.; old scenes revisited, old memories revived, 33, xxxi., *Præterita* in contemplation, 33, xxxi.; itinerary, 33, xxxin.:—Laon (Aug. 12), 33, xxiv., xxxiii.–iv., 35, 618; Aug. 15, *Brit. Mus. Silicas Catalogue*, 37, 405; Avallon, 30, 222–3, 33, xxxv., *Faust* at, 34, 34, Aug. 24, pref. to new ed. *Sesame* dated, 18, 52, Aug. 28, *B. Amiens* ch. iii. dated, 33,

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1883: publications, 38, 17–18; letters, public, 38, 53, private, 38, 79; diary, 38, 89; Jan., accepts reappointment as Slade Professor, 4, 354, 25, 482, 33, xlv.–vi., 267, offers further endowments to the University, 21, xxv.; Brantwood (Jan., Feb.), Feb. 27, St. David's Catalogue of Minerals dated, 26, 513; March 9, first Oxford lecture on Art of England, enthusiastic reception, 33, 259; April 14, Brantwood, pref. to *Story of Ida* dated, 32, 7; May, 12, 19, 26, further Oxford lectures, 33, 259, work in his Drawing School, 33, xlvii., xlviii.; June 5, lecture in London on *Francesca's Book*, 32, 535; June 6, attends *A Tale of Troy*, 33, xlvii. and n.; June 28, Brantwood, pref. to *Study of Beauty* dated, 34, 434; Sept. 23–Oct. 4, Scotland, 35, 544, Scott's country, 29, 449–51, 33, xlviii., visit to Lord Reay, 29, xxvi., Sept. 26 (Abbotsford), *Fors* No. 92 dated, 29, 449, Oct. 3 (Whithorn), part of *Fors* 92 dated, 29, 450; Sept., works on hand, 37, 467; Oct., visit to Llangollen, 33, xlvii., xlviii., to Duke of Albany at Claremont, 37, 468, 470, to Sir J. Lubbock at High Elms, 25, xlv., 37, 469; Oct. 23, makes Will leaving books, drawings, etc., to Oxford, 33, lvii., 34, 669–70; Oct. 10 (Brantwood), part of *Fors* No. 92 dated, 29, 451; Oct. 30, "brains on the over-boil," 30, 318; Nov. 10, 21, further Oxford lectures, 33, 260; Nov. 14, attends lecture by W. Morris at Oxford, 33, 390 n.; Nov. 19, attends lecture at Brit. Mus., 33, 427 n.; Dec. 22, Brantwood, lecture on Battle of Kineyre, 31, xxxvi., xl.–i.;—arrangement of silicas, 30, 74–5; at the Grosvenor Gallery, 33, 306; visit from Norton, his impressions, 33, xlvii.; visits Worcester, 33, xlvii., 511

1884: publications, 38, 18; letters, public, 38, 53, private, 38, 79; diary, 38, 89; Jan. 1 (Brantwood), pref. to *Roadside Songs* dated, 33, 51, occupations, 37, 475; Herne Hill:—Feb. 4, 11, lectures at London Institution on *Storm Cloud*, 34, xxxiii.–vi., 9, 42; Feb. 28, applies for better accommodation and purchase of Turners at Oxford, 33, lvi., 37, 476–7; March 12, pref. to *Storm Cloud* dated, 34, 8; London amusements, 33, xlix.–l.; Address

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1885: publications, 38, 19; letters, public, 38, 54, private, 38, 80; diary, 38, 89; Brantwood:—Jan. 1, Third *Master's Report* dated, 30, 84; Feb. 5, at work on *A Knight's Faith*, 35, xxiii.; March 7, pref. to *Usury* dated, 34, 447; March 10, "vote endowing Vivisection" passed at Oxford, 33, lv.; March 12, resigns Professorship, 33, lvi., 37, 530; May 3, at work on *Roadside Songs*, 35, xxiii.; a day in his life, 37, 517-8; May 23 (Herne Hill), addresses "Friends of Living Creatures," 36, lxxvi.-vii.; Brantwood, June 30, pref. to *Ulric* dated, 32, 345; July, fourth attack of brain-fever, 35, xxvii., 37, 539-41, caused suspension of work for St. G. Guild, 30, lxxii., public anxiety, 32, 291, Christmas, address on his recovery, 34, 732-4, 589, 37, 542 *n.*, 558, 559-60

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1888: publications, 38, 20; letters, public, 38, 55, private, 38, 83; diary, 38, 89; "life even back," 35, xxxi.; Jan.-May, Sandgate with occasional visits to London, 35, xxi 37, 595-605; Jan. 10, Sandgate, writes Pref. to new ed. *L. on Art*, 20, 15; April, P. to Cook's *Nat. Gal.* dated, 34, 453; A. a day in London, 35, xxix.-xxx., private work at Old Water Colour Soc., 35, xxii 37, 603; May 22, declines invitation to remain, 37, 605; June, July, with A. Seve and others at Abbeville and Beauvais, 37, 605-7, arrested at A. for sketching, 35, x.; Aug.-Nov., last tour to Switzerland and Italy, itinerary, 35, xxx. *n.* :—Dijon, 35, xxx six miles walk and six hours work a day, 37, 607-8; Champagnole, 35, 641; Morend St. Cergues, 35, xxxi.; Salenches, 34, 6-6, 35, xxxi., ch. iii. vol. iii. *Praterita* dated pt. 9), 35, 521; Chamouni, 35, xxxii., Epitaph to *Mod. P.* dated (Sept. 16), 7, 464, additional matter for *Praterita* written (Sept. 18), 5, 532; Brieg (Sept. 20), additional matter for *Praterita* written, 35, 533; Simplon, 5, xxxii.; Bassano, visit to Miss Alexandre, 5, xxxii.; Venice, 35, xxxii., 545, threatened with illness, 37, 608; Lake of Thun, 5, xxxiii.; Paris, taken ill, brought home by Mrs. Severn, 35, xxxiii.

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- Scenery. [*See also* Landscape, where the divisions references between l. and s. is explained. The present article is subdivided thus:—Men's feelings towards natural scenery, (1) historical survey (2) effects and characteristics of love of it. Remarks on scenery of particular regions; general references.]
- „ (1) *Feelings towards natural scenery: historical survey*, **5**, lv.-vi., magnitude of the subject, **5** (*see also* Mountains, where the subject is summed). The subject is treated in two principal passages—a summary sketch in *L. A. P.* (102-22), a detailed review in *Mod. P. iii.* (221-387):—
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He also gives several lists of *the weaker and the worst*:—(1) in *F. F. F.*, of six "memorable" but for one reason or another to be "rejected," 34, 288 *seq.*, (2) in *F. F. F.*, of three bad, 288, (3) in *F. F. F.*, of four morbid and bad, 276, (4) in letters, of four, and of three, not to be read, 34, 588, 607, (5) in *Prat.*, of seven Scotch and comparatively weak, 35, 547. The which a collation of these passages shows that he considered the worst are *Anne of Geierst*, *Black Dwarf*, *Castle Dangerous*, *Count Robert*, *Paris*, *Fair Maid of Perth*, *Legend of Montrose*, and *St. Ronan's Well*.

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It may be noted that Spencer reciprocated Ruskin's egs. His opinion of Ruskin will be found at vol. i. 51 of the *Autobiography*. Spencer liked *Modern ters*, being "delighted to find in Mr. Ruskin one dared to express unfavourable opinions about some of Raphael's works; for then as always I stood alone in ing on the various faults of these, as of most other ings by the old masters." Spencer next turned to *Ses of Venice*: "On looking at the illustrations, how-and reading the adjacent text, I presently found lf called upon to admire a piece of work which eed to me sheer barbarism. My faith in Mr. Ruskin's ment was at once destroyed; and thereafter I paid rther attention to his writings," etc.

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<sup>1</sup> Now in the Metropolitan Museum, New York (*Times*, Jan. 20, 1911).



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<sup>1</sup> For when R. wrote *Mod. P.*, vol. i., Titian was not fully represented in the *Nat. Gal.* (3, 670), and there are critics who preferred Caracci (10, 97).

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<sup>1</sup> The references in this section are arranged, as far as possible, chronologically.

<sup>2</sup> "In a paper read to the members of the London and Middlesex Archeological Society, who paid an official visit to Brentford on Saturday, Mr. F. A. Turner, the local librarian, said that after many years of patient searching he had at last discovered that J. M. W. Turner, the artist, went to school in Brentford High Street, in a house which had now become a cheap clothier's shop. The librarian showed the members of the association a copy of Boswell's *Antiquities of England and Wales*, containing seventy plates coloured by the artist when a boy at school, for which he was remunerated at the rate of 2d. per plate." (*Times*, May 31, 1909.)

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This picture was sold at Christie's in February 1910 for 120 guineas to Messrs. Vicars.

<sup>1</sup> Some of the references here are to pictures as well as drawings.

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[The particulars given in brackets after each title are for purposes of identification. Where there are two sets of particulars, the first indicates the ownership (past or present) of the *drawing*; the second, the work in which the drawing was *engraved*. Many of the abbreviations explain themselves. "(J. R. )" means that the drawing or sketch was in Ruskin's collection; "(*E. and W.* )" means that it was engraved in *England and Wales*. The numbers after the letters "N.G." (National Gallery) are the exhibition numbers which the pieces bore at Trafalgar Square, when this edition of Ruskin was prepared. It is probable that hereafter these numbers will be changed. It is also probable that the titles will in some cases be altered. A synoptical table has therefore been given (38, 385), showing the number of each piece in the Permanent Inventory. By using this table, Ruskin's references will be able to be traced, whatever changes may occur in the exhibition numbers. "(N.G., Oxford, 108, etc. )" refers to the number in the collection of sketches lent by the National Gallery to Oxford]

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<sup>2</sup> In *Fors* (29, 458) is a priced list of several plates; of these some seem to have been sent to the R.D.S., Oxford, and others to Sheffield.



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<sup>1</sup> Turner's letter to the engraver, concerning the etching, is in the British Museum: see Rawlinson, ed. 2, p. 210.

<sup>2</sup> The engraver's proof in the Ruskin Drawing School, here described, is, says Mr. Rawlinson (p. 176), "the atest and by far the finest" of the only known impressions (four in number).

<sup>3</sup> R. in a letter to Mr. Rawlinson (p. 171) wrote of it, "I love it as a bit of Greek shore itself," cf. 5, 244.

<sup>1</sup> The large drawing from which it was taken is in the Soane Museum.

<sup>2</sup> "Two curious reproductions of the plate were made for R. when he was at Oxford, by S. Fisher, an old line engraver who produced an elaborate but coarse Etching, and also what appears to be a clumsy lithographic transcript of the Mezzotint" (Rawlinson, p. 188).

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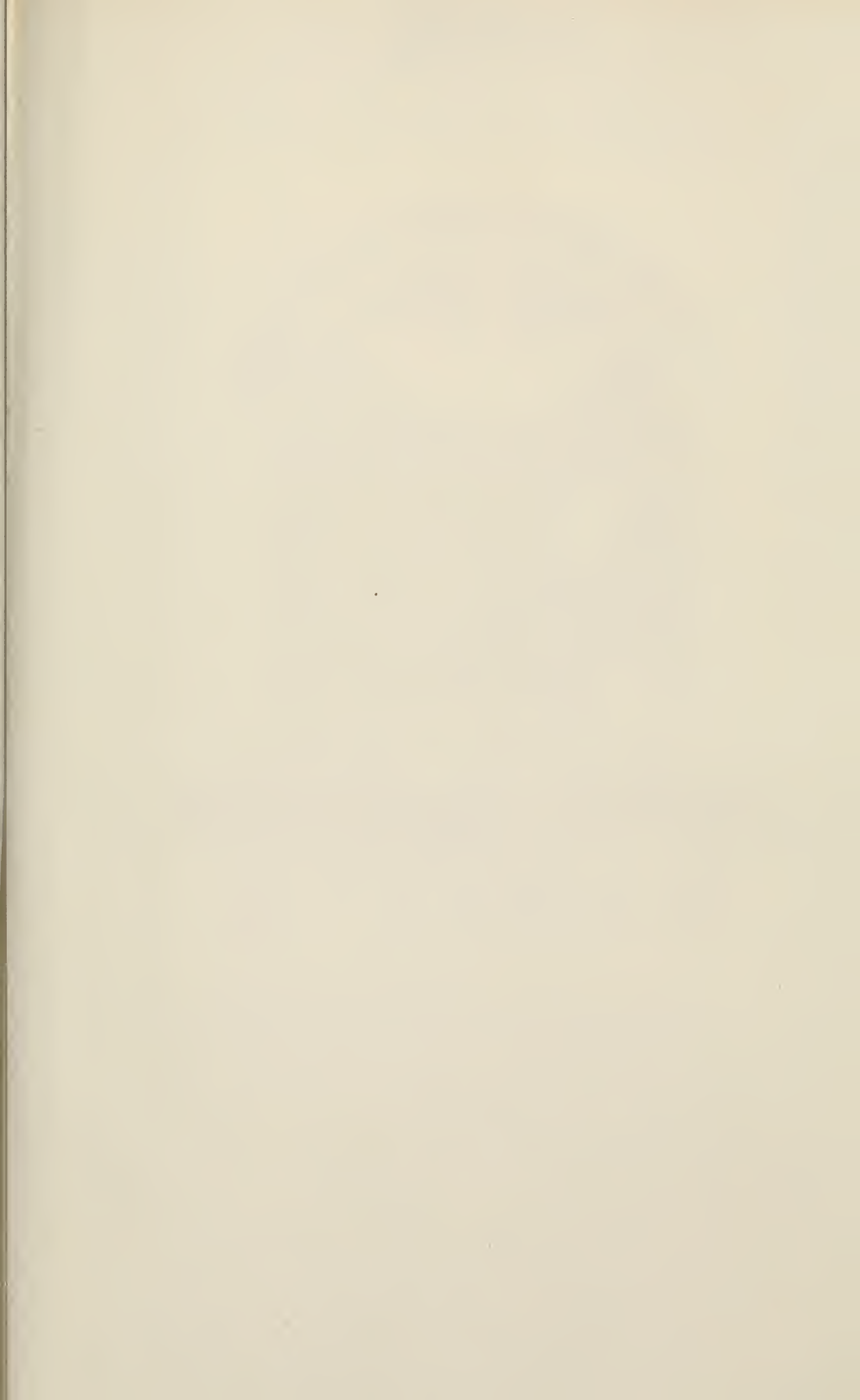
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